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# GREEK ART

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A Commemorative Catalogue of an Exhibition  
held in 1946 at the Royal Academy  
Burlington House London

*by*

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*and*

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THE EXHIBITION WAS SET UP FOR A MEMORIAL TO  
MEN OF GREECE, BRITAIN, AND THE DOMINIONS  
WHO FOUGHT AND DIED FOR THE CAUSE  
OF LIBERTY IN GREECE AND  
THE GREEK SEAS

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TO THEIR MEMORY  
THIS BOOK IS ALSO DEDICATED





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## NOTE

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The authors desire to set on record their appreciation of the talented photographer of the Sport & General Press Agency Ltd., who did much work for them.



## PREFACES

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**T**he descriptive text of this catalogue does not differ materially from the text of the small catalogue of the Exhibition issued in February, 1946, but the authors have been able to make some corrections and several additions. References<sup>1</sup> have been deliberately confined to a few essential works, but these should suffice to guide the student in search of further information, for, in most cases, the work to which he is directed will itself contain fuller bibliographical matter. In the small catalogue of 1946 His Excellency Dr. Demetrius Caclamano, President of the Governing Council of the National Association of Hellenes in Great Britain, expressed his Council's indebtedness to the Council of the Royal Academy of Arts for permitting the use of their galleries, and to the Secretary, Sir Walter Lamb, for help given in various ways, and Dr. Caclamano recorded their gratitude to the many lenders: to HIS MAJESTY THE KING for his gracious loans from Windsor Castle, to the Trustees and Governing Bodies of Museums, Colleges and Schools, and to the private owners of hundreds of exhibits, as well as to the Directors of the Victoria and Albert Museum and of the London Museum who lent us showcases.

The authors of this commemorative catalogue now wish to say that they themselves owe further thanks to the many owners who have allowed their possessions to be illustrated on the plates. Their names appear both in the body of the catalogue and in the index of lenders.

There is an illustrious predecessor of this book with which some comparison is unavoidable—I refer to the magnificent illustrated catalogue, issued in 1904, of the *Exhibition of Ancient Greek Art* arranged by the Burlington Fine Arts Club in 1903. The author was a valued friend and distinguished scholar, the late Mrs. Arthur Strong. In those days of spacious margins and abundant paper far fuller descriptions could appear than now, and critical appraisal could be given.

Nevertheless we can claim one advantage over the older work, due to the immense improvement of recent years in the techniques

<sup>1</sup> For the abbreviations used see p. 22.

of photography and photographic block-making. The invention of finer instruments and materials has been accompanied by an advance in skill, as anyone may see who is able to compare the published pictures of the Chatsworth and Petworth heads in 1904 and the pictures which are here disclosed (Plates 62 to 65, 47 to 49). In this connection it is a pleasant duty to set on record the valuable aid given by Lieutenant-Colonel V. Cambier who took many photographs in the Exhibition, and the kind help of Mr. John Allan, Keeper of Coins in the British Museum, for supervising the photography of coins and jewellery.<sup>1</sup>

The period of thirty days during which the Exhibition was open proved all too brief for the seventy-two thousand four hundred and thirteen people who came to see it. It is because the appeal of Greek art is so obviously powerful in this age that we feel that many of this great army of spectators which came to the Royal Academy last spring will welcome a book that reminds them of what is so fine.

A number of years ago the galleries of the Royal Academy of Arts at Burlington House were open for Exhibitions that displayed the art of other nations, and Flemish, Dutch, Italian, French, Persian and Chinese art contributed to the pleasure of London. Last year, select examples of Greek art from about 3000 B.C. to the present day were set before a public which, in the intervening time, had grown more appreciative and more critical. It was not possible to fill all the galleries as in those Exhibitions of the past, but in quality many of the works of art were in the highest rank, and it caused some astonishment that so much of such beauty could be found by a little diligent search in England. The Bronze Age and Classical sections were adorned by such famous masterpieces as the Spencer-Churchill bronze Bull-Leaper and bronze Stag, the Fitzwilliam Goddess, the Petworth head of Aphrodite, the Doughty House Sarcophagus, the Cottenham and Woburn Abbey reliefs, the Melchett head, the Cook head from the Parthenon, and the torsos of Apollo and of Europa which belong to the Fitzwilliam Museum and the Royal Academy. Vases of high quality painted by Makron, Hermonax, Polygnotos and many another Athenian were rivalled by coins of the greatest beauty and jewellery of surpassing fineness. By the generosity of the Duke of Devonshire we again saw what some hold to be the greatest single fifth-century masterpiece in England—the Chatsworth head of Apollo.

A series of portraits produced during the first three centuries of

<sup>1</sup> Acknowledgments of photographic copyrights will be found on page 8.

our era were a bridge between Classical and Byzantine art, and formed an introduction to the impressive series of paintings which followed. Here a word is to be said about 'El Greco', six of whose works were in the Exhibition. He is rightly regarded as father of the Spanish school of painting; but his whole foundation is set in the tradition of Greek Byzantine art which in boyhood he knew and perhaps practised in Crete. He had Italian masters and preceptors in Venice, that most Byzantine of all the cities of Italy. To Spanish Gothic art he owed precisely nothing. Toledo was his home from about 1575, but he never felt himself anything but a Greek. The 'Despoiling' lent to this Exhibition by Lord Bearsted is signed 'Domenikos Theotokopoulos the Cretan' in Greek script, and he never signed in any other. Seen in association with Byzantine and Cretan painters, close to him in date, both his debt and daring departure emerge. Ivories, six of them from the Victoria and Albert Museum, represented in this section the brilliance of Byzantine carving.

As part of the Exhibition there was a display of Embroideries in the making of which Greek women have excelled during the last four centuries. These things made for their own household use had a peculiar place in the social economy of the people. And some of them stress the continuity of Greek design. On the velvet and gold coats from Epirus there are patterns like those on Attic black-figure vases, while pieces from Naxos carry some of the same elements as Attic geometric pots of the eighth century B.C.

Painting dominated the modern section. There were seventeen of the attractive works of the Spartan, Zographos, which His Majesty The King had graciously lent from the Library at Windsor Castle. After them came some of the work of a small group of living Greek painters. These did not represent every phase of contemporary Greek art, but they did seem to carry forward certain well-defined moods of the Hellenic spirit into the art movements of our own age so that, bearing their heritage of the past, they look towards the art of the future.

There are three things which emerged from prolonged study of the loans in this Exhibition: first a realization that almost all European art owes a total debt to the art of Ancient Greece; secondly, the fact that Greek art for all its age-long continuity still breathes with life; thirdly, a conviction that the spirit of Greek humanism runs through the art of the Greek people. It is they who, in the past, have shown the world that balance, tolerance, curiosity, and individualism are values.

CHARLES SELTMAN

One may go to a Greek Exhibition simply to view art of superb merit; to study vase and statue, coin or gem for the sheer charm or magnificence which it can express. Such a motive brings the art critic, professional and amateur, to a Greek Exhibition. But curiosity of another kind prompts the humanist to come and observe. Works of art arouse an interest in him which is wider than the pure critic's: for him these things are silent witnesses of the life and thought, beliefs and customs of the men and women who made them, and they provide him with the means by which he may penetrate the seeming inscrutability of a bygone age.

Especially is this true of ancient art, the section of the Exhibition with which this essay is chiefly concerned. If one contemplates an ancient votive offering, not merely for its intrinsic and separate artistic merit, but also for what it represents, and if one endeavours to find out how and why it was made by one person, how and why set up or dedicated perhaps by another, a fuller knowledge of ancient life is vouchsafed to the observer. Admittedly the knowledge tends to be general rather than specific but an understanding of the trends and the tempo of a span of history is important. It reveals that whatever else may change, humanity itself remains constant in several ways. The modern observer, once he has probed, finds that he comprehends the ancient world. Sometimes a fuller understanding in the sense of sympathy is evoked. The historian might explain this understanding as the natural consequence of accumulated human tradition: Terence would say '*Homo sum: humani nihil a me alienum puto.*' Whether the historian or Terence is right, if indeed their views are opposed, need not bother us. The main fact is unaffected: aspects of life as it was lived two or more millennia ago can be apprehended and understood by men living now, as much through ancient art as through ancient literature.

Ancient works of art sometimes reveal individual to individual almost after a first glance. Death, the sternest barrier to communication in one sense, is very informative in another. This is well illustrated by a sarcophagus made during the Roman Imperial period (No. 146). A modern observer, having deciphered the inscription, may or may not decide that Trophima is the mother of the dead girl, but when he studies the sarcophagus as a whole, he sees from its size that Trophima chose it for someone who was little more than a child. He will then consider the decorative reliefs less critically than he did at first. As his eyes rest again on the groups of child-like Erotes and Psyche embracing, he will observe that they

imply something deeper than the sentimentality with which at first he might tax them. And it may cross his mind as he moves away that he has learned a little about the woman whose name was Trophima.

Greeks who lived in another part of the Empire but who were contemporary with Trophima observed somewhat different burial customs. Following the ancient example of the Egyptians, the Greeks of Alexandria mummified their dead and made portraits of them to accompany the mummy. These Greek portraits were painted, not modelled in Egyptian fashion. Thanks to the hot dry climate of Egypt several of these ancient portraits have survived, and one can still survey the pleasant countenance of a young woman wearing two jewelled necklaces and gold hoop earrings (Pl. 78, No. 316). Another portrait, a veritable masterpiece, preserves the features of a dark-haired personable young man with humourless, melancholy eyes (Pl. 79, No. 324).

But mummification was not customary with the earlier Greeks who dwelt about the Aegean basin. After the final violent invasion through the Balkan peninsula by the Dorians, and after a century or more of disorder following the break-up of the Bronze Age, the beginnings of Greek civilization as it is familiar to us can be seen. It is clear not only from archaeological evidence but from Homer himself that the practice of cremating the dead was firmly entrenched by the ninth century B.C., and this custom succeeded largely in displacing inhumation which was usual with the pre-Greek peoples whose great Bronze Age culture the Hellenes both shared and inherited after its strength had passed away. However, some pre-Greek burial customs continued during the historical period, for instance, the gift of small images to be companions to the dead. The small marble idols (Pl. 3, Nos. 8, 10) were probably buried with men who died on Melos and Paros nearly five thousand years ago. Many centuries later in the full classical period little images of varying materials formed similar grave offerings. Hundreds of exquisite little terracotta figures, just like those in the Exhibition (Pl. 27, Nos. 113, 116, 117), have been found in tombs of the fourth century B.C. and later near the township of Tanagra.

As cremation became more popular the type of funeral monument also changed. Homer tells us of the mound of earth surmounted by a stone which marked the grave of dead heroes. Similar shafts, sometimes elaborately carved with floral decoration and placed on top of two or more tall steps, were popular funeral monuments later on, as we can see from scenes on that group of

funeral vases known as white-ground lekythoi (Nos. 104, 105, 107, 108). But other objects also marked graves. In Athens and elsewhere such great clay vases as the one shown on Plate 8 (No. 38) were frequently erected over tombs during the ninth century B.C. and later. An interesting feature of these enormous vases is that they were made without bottoms. Beneath the vase and under the ground was a hollowed-out chamber on the floor of which, directly under the bottomless vase, were the ashes of the dead enclosed in a pot. The explanation usually advanced for the bottomless vase depends on one of the two main opinions held about the ghosts of the dead. Greeks believed that the soul inhabited the tomb and that it had the requirements of a living person. Thus we find literary and artistic references to the practice of bringing fillets, decorations, small amounts of food, oil and wine to the tomb. By a naïve logic the mourner would argue that the food and wine which he brought would be more easily accessible to the ghost if he dropped it through a vase with no bottom near or on the receptacle containing the last earthly remnants of the dead person. This explanation of the bottomless vase is quite sound so far as it goes, but I think it is not the only one. Greeks also thought that spirits of the dead were escorted to the edges of Hades by Hermes Psychopompos and that Charon then rowed them over the Styx to the Underworld where they had a shadowy, empty existence. In my opinion these vases were made bottomless so that the soul could emerge from the subterranean chamber and through the vase when Hermes beckoned. Such an explanation is amply supported by the scene on a famous lekythos in Jena where Hermes stands with wand and caduceus before a large vase out of and into which tiny winged souls flit and tumble.<sup>1</sup> Similar scenes are to be found on gems which show Hermes leaning over an amphora beckoning to a being whose head emerges over the rim.<sup>2</sup> Certain electrum coins of Cyzicus display the same god kneeling over another such vase.<sup>3</sup>

Inconsistency in beliefs relative to the fate of souls should not astonish us. Similar inconsistencies on the same subject still exist in our own minds.

Smaller funeral vases filled with oil were left at the tomb. An important class of Athenian pots was made up by the white-ground lekythoi, popular during the fifth century B.C., which were decorated with scenes relative to death, burial, or mourning. Occasion-

<sup>1</sup> See J. D. Beazley. *Attic Red Figure Vase Painters*, p. 507, no. 25.

<sup>2</sup> A. Furtwängler. *Antike Gemmen*, pl. 20, 32; pl. 21, 68.

<sup>3</sup> *Nomisma*, VII, pl. VI, 16.

ally they depict funeral procedure, thus following in less detail the example set by earlier monumental vases. Men and women bringing offerings to the grave usually appear. Sometimes a figure is shown who represents the dead man or woman. Young soldiers (Pl. 24, No. 106) are frequent on fifth-century funeral lekythoi—mute witnesses to the wars fought then by Athens.

Death to the Greeks was something sombre and one aspect of their religion was preoccupied with it. All aspects of Greek religion are expressed in Greek art, indeed so often that one must marvel at this strange and brilliant folk with whom a sincere concern for religious matters could subsist comfortably as a rule beside an easy religious tolerance. Religion touched ancient life in almost every form, and so its expression in the major and minor arts is unstudied and quite natural. Even a superficial examination of vase-paintings will demonstrate the absorption of ancient artists with mythology, ritual scenes, gods and heroes. One unknown master of the Black Figure technique chose to decorate a hydria with a very thrilling battle. Herakles struggles with the Nemean lion while his best friend and two most loyal divine supporters look on. Other artists treated this story with gaiety—ours sees the intensity of the situation and his figures are all taut with concentration (Pl. 14, No. 69). Another painter who worked for the potter, Andokides, paints the calm ending of Peleus's courtship (Pl. 14, No. 71) while a younger contemporary, trying the new technique of red figure, is moved to give his idea of an earlier and more exciting incident in this story where a mortal prince triumphantly wins a goddess as wife (Pl. 17, No. 79). Mythical events sometimes went the other way, and Polygnotus II decorated his great skyphos with the goddess Eos carrying off a mortal boy (Pl. 21, No. 93). A column krater (Pl. 20, No. 91) shows a scene of violence and terror: centaurs hammer Kaineus into the ground because it is the only way to be rid of him.

But if Greek legend was inspiring, the gods and spirits were, too; and so we find that many artists painted them singly, in groups, and in repose, making no allusion to myth. The imagination of the Kleophrades painter was piqued by seilenoi, so he put one on each side of his neck amphora (Pl. 16, No. 80), adding a humorous touch for he partly arms one with helmet and greaves, the other with spear and shield. Apollo stands quietly with Kalliope in the tondo of a late fifth-century kylix, and joins a group of Muses and youths on the outside (Pl. 23, No. 100). The Bowdoin painter gives us his 'portrait' head of Athena who, in spite of her helmet, is

exquisitely young and divinely fair to his eyes (Pl. 24, No. 102). Occasionally vase-painters consider human beings in relation to the gods, and so scenes of cult and sacrifice are depicted like the one on a mid-fifth-century oinochoe where an armed youth pours a libation over an altar in the presence of an old white-haired man (Pl. 22, No. 97).

The art of bronze casters, sculptors, and coroplasts likewise shows a strong religious tinge, because these artists were commissioned either by great sanctuaries like Delphi and Olympia, or by ordinary men who desired to set up votive offerings at shrines. The exhibition had a share of these things, some of which were made by nameless Cretan geniuses during the Bronze Age. The marble woman known as the 'Fitzwilliam Goddess' was possibly a cult statuette in some domestic shrine (Pl. 6, No. 26). Her tall, three-tiered hat seems to indicate divinity and she is probably to be regarded as the great Minoan household deity who was the ancestress of one or more goddesses in that later amalgam, classical Greek religion. Bronze Age cult objects can also be seen, for example, the double axe which was the most sacred Minoan emblem. One of these, cast about 1500 B.C., is finely engraved with a lion lying on rocky soil (Pl. 4, No. 21). Wild creatures were favourite subjects of Cretan artists and their Greek successors. They occur with astonishing frequency in metal work of all kinds, on gems, coins, and painted vases.

Small bronze and terracotta votive images begin in Minoan times (Nos. 23, 24), and continue throughout the geometric, classical and subsequent periods. There are bulls, horses, and other animals (Pl. 9, Nos. 43, 44). The bronze stag (Pl. 66, No. 177) with the sacrificial wreath incised around his body was intended almost certainly for a shrine of Artemis. But there are men and women also (Pl. 26, No. 111; Pl. 31, No. 125), mythical monsters like Pegasus (Pl. 30, No. 133) and the Sphinx (Pl. 30, No. 129). Occasionally a worshipper would offer a bronze or terracotta statuette of a god or goddess at a shrine and the divinity represented was not necessarily the one to whom the shrine was sacred. The exquisite little Hellenistic bronzes of Herakles and Hermes (Pl. 33, Nos. 137, 138) may have been made as votive offerings. In this class we can almost certainly put the two crude terracottas of a standing and a seated Demeter made in Boeotia during the seventh century B.C. (Pl. 25, Nos. 109, 110). Images of shepherds carrying goats, sheep, or calves were frequently dedicated at the shrines of such rustic deities as Pan or Hermes by peasants, poor and well-to-do, who had



reason to thank the god or ask his help for their flocks. The archaic bronze Aigophoros, destined certainly for a pastoral god (Pl. 32, No. 128), finds a much later Christian echo in the Byzantine ivory shepherd who shoulders a lamb and keeps two sheep at his side (Pl. 100, No. 369).

Gods and heroes abound in extant sculpture and bronzes. Great sanctuaries desired these; or wealthy men, wishing to give a splendid offering to a temple; or art lovers in later times who simply wanted to glorify their own splendid mansions. The marble Aphrodite (Pls. 40, 41, No. 152) may have stood in the court of such a house. The statue from which she was derived and adapted was the most famous work of art in ancient times, the naked Aphrodite made by Praxiteles in the fourth century B.C., acquired and jealously treasured for centuries by the people of the city of Knidos. It is probable that Phryne, the mistress of Praxiteles, posed for the Knidian Aphrodite which perished long ago. But Phryne's features, wrought by Praxiteles, are almost certainly preserved in the celebrated Petworth head of Aphrodite. This work, well over life-size, was obviously intended by the sculptor to be looked at from below, but up to now (Pls. 47, 48, 49, No. 159) it has never been photographed from such an angle and so its astonishing qualities have remained hidden.<sup>1</sup> Phryne is older, her features have become set. The freshness of youth is gone but something more moving than youth has replaced it: melancholy which is yet tender, yet amused; stillness, thoughtfulness, and an inner tranquillity. Praxiteles's idea of Aphrodite was more subtle and civilized than most. The effect of the Melchett Aphrodite, in spite of her loveliness (Pls. 50, 51, No. 161), is neither so intense nor so lasting. There is mockery in the Maclagan Aphrodite (Pl. 52, No. 160) which arrests the eye and diverts the mind; it shows this sculptor to have been a man of individuality. But even he lacked the profound understanding which made Praxiteles so great.

The Chatsworth bronze head of Apollo forms an abrupt contrast (Pls. 62, 63, 64, 65, No. 174). It was cast more than a century before the Petworth head was carved, at a time when the canons of art were formal and severe. The Petworth head is subjective and human; Apollo is uncompromisingly divine. It is not difficult to imagine how Apollo's worshippers within his temple at Tamassos were moved by the cult statue of which this bronze was the head. Here is the Far-Darter, Lord of the Silver Bow, Implacable Des-

<sup>1</sup> It was at Professor A. W. Lawrence's suggestion that these photographs were taken.

troyer, who sends a shudder through the beholder equalled only by the dread that the face of the Byzantine Christ can evoke (Pl. 86, No. 337; Pl. 102, No. 374).

Wherever one looks in the ancient world one encounters the gods. One peers at gold brooches and earrings and finds tiny Erotes (Pl. 74, Nos. 289, 294, 295) and Nikes carefully fashioned. Gem-cutters who worked in glass and semi-precious stones have left gods and demigods in their handiwork also: the Gorgon Medusa, a sea-nymph on a bull, Mithridates VI in the guise of Apollo, Hera, queen of heaven, and Aphrodite (Pls. 76, 77, Nos. 306, 307, 308, 311, 313). Even tapestry designs were sometimes drawn from legend, and early Byzantine weavers retained a memory of centaurs and of the mighty Herakles (Pl. 80, Nos. 331, 326). In an earlier age the coats of arms of Greek city states, struck on the official coinage, often included the head of the patron deity. Hermes is constant on the coinage of Aenus, Athena on Athenian coins, Artemis-Arethusa on Syracusan silver (Pls. 70, 71, 72, Nos. 204, 205, 213, 215, 217, 230, 232).

Sports and games were at least as prominent in ancient life as they are now, which would in itself be a good reason for the ancient artist's interest in athletic pursuits. But a very important ancient custom made the sculptor a busy man. Many of the great athletic events were held in honour of the gods at powerful cult centres, Athens, Delphi, Olympia, Nemea, Corinth, and victors in the various contests were permitted to erect statues commemorating their triumph. This caused added work in ancient studios. Certain schools, like those at Argos and Sikyon, were famous for sculpture of this kind. Two celebrated artists, Polykleitos and Lysippos, produced *canons* of the perfect athlete which influenced the art of later generations not only with respect to bodily proportions but also to conceptions of the head, face, and expression. We find Hellenistic artists following, varying, or adapting these *canons*. The man who carved the head of an athlete shown on Plate 53 (No. 165) lived two centuries after Lysippos and yet the influence of the Sikyonian master is unmistakable in the mouth, eyes, brow and skull.

So warm was Greek admiration of a beautiful body well-knit and well-trained that it brightened their ideas about the appearance of their gods. The Hermes at Olympia demonstrates that Praxiteles himself was affected by the athletes of his day. And was not Hermes, after all, a chief god of the palaestra? The sinuous torso of Apollo (Pl. 42, No. 154) was made, not within but close to Praxiteles' studio, for in style, conception, and execution it displays all of the

great Athenian's idiosyncrasies. Moreover, the subject of this work, the boy Apollo as Lizard-Slayer, was created by Praxiteles. Other surviving copies of his lost statue, though more complete, are mediocre, even slight, when compared with the suppressed vitality of this torso. The artist who made it understood, like Praxiteles, the value of restraint.

Inasmuch as the great games were held in honour of the gods it is not surprising that the prizes given for victory often allude to the divine patron. First prize at the Greater Panathenaea consisted of an enormous amphora bearing a stylized painting of Athena in full armour and the inscription AOENEOEN AOΛON on one side, and a scene of the contest in which victory had been gained on the other. Typical is the large black figure amphora decorated probably by the Kleophrades Painter and figured in Plate 16 (No. 78). On the reverse we find a group of naked runners. Here is a first prize in the footrace. Smaller but similar is another black figure amphora (Pl. 15, No. 74). Hermes joins Athena on the obverse but the inscription is lacking; on the reverse are the runners again. Was this perhaps given as a second or third prize? If so, Hermes's presence is explained because, with Herakles, he was the mighty patron of athletes. He would not appear on the larger vase because the games were held in honour of Athena, and she alone might appear on the first prize amphora.

The Greek world during the later Roman and Byzantine-Christian epochs retained many aspects which had been common earlier. In spite of a religious change and an influx of barbaric peoples, medieval Greece kept her classical inheritance, even to some extent in religious matters. During the Bronze Age the incoming Greeks had not been able to annihilate Minoan life and religion, so they compromised, and Classical Greece is an amalgamation of Greek and pre-Greek. In a similar way Christianity could not crush the ancient religion so it absorbed most of it. The archangel, Michael, as seen through the eyes of medieval and modern Greeks, is an interesting being. Like Hermes he conducts the souls of the dead. In the lower right-hand corner of an ikon Michael appears holding a tiny spirit wrapped in swaddling bands (Pl. 97, No. 365). A little silver figure of the archangel made in Greece not more than a decade ago retains the menacing character of Apollo (Pl. 108, No. 562). The Good Shepherd himself was a pagan art type adopted, not originated, by Christianity as we have had occasion to notice already.

Survival of designs is also apparent. If we study jewellery we will

find that the pendent rosette appears in ancient, medieval and modern Greek ornamentation. The eighteenth-century women who embroidered their dresses, pillow-cases, valances and curtains, loved cocks, wild beasts, and flowers (Pls. 111, 112, 116, Nos. 423, 424, 454) as much as any Corinthian or Attic artists who painted vases in the seventh and sixth century B.C. And there is something curiously Minoan about the double-bodied lion with a single facing head (Pl. 110, No. 475) carved on the outside of a wooden bowl, itself but a few centuries old. Nike survives the ancient world, re-appearing, perhaps as an angel, on a modern wooden cigarette holder from Skyros, wings, trumpet and all (Pl. 126, No. 565). And though 2,500 years separate the head of a shepherd's crook carved in the semblance of a sea monster (Pl. 127, No. 566) from the bronze griffin which was once the handle of a cauldron (Pl. 30, No. 124), it would be difficult to find two things more alike in spirit.

Nor have the gods vanished. A modern terracotta antefix (Pl. 128, No. 572) retains many old elements. The volutes which support the head of the god and the petal-like rays behind it have an ancient source. And who could be older than this pre-Greek god? Yet this Hermes was made but a few years ago to be placed high on a house; there, flaunting winged hat and Ionian youthfulness, to look down on what once was Dorian Sparta.

JACQUELINE CHITTENDEN

# THE CATALOGUE

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*Zeus caused a russet cloud to draw nigh to them and rained on them abundant gold, while grey-eyed Athene herself bestowed upon them every art, so that they surpassed all mortal men by their deftness of hand, and along the roads rose works of art like unto beings that lived and moved; and great was their fame.*

PINDAR

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## ABBREVIATIONS USED IN THE CATALOGUE

<i>A.A.C.</i>	H. Bossert, <i>Art of Ancient Crete</i> .
<i>A. of C.</i>	J. D. S. Pendlebury, <i>Archæology of Crete</i> .
<i>A.M. in G.B.</i>	A. Michaelis, <i>Ancient Marbles in Great Britain</i> .
<i>A.O.</i>	R. M. Dawkins, <i>Artemis Orthia</i> .
<i>A.R.V.</i>	J. D. Beazley, <i>Attic Red-Figure Vase-Painters</i> .
<i>B.A.</i>	D. Talbot Rice, <i>Byzantine Art</i> .
<i>B.F.A.C.</i>	<i>Burlington Fine Arts Club Catal. Ancient Greek Art</i> , 1904.
<i>B.S.A.</i>	<i>Annual of the British School at Athens</i> .
<i>C.A.H. Pl.</i>	C. Seltman, <i>Cambridge Ancient History, Vols. of Plates</i> .
<i>C.S.</i>	A. W. Lawrence, <i>Classical Sculpture</i> .
<i>D.S.M.</i>	H. Bulle, <i>Der Schöne Mensch</i> .
<i>G.C.</i>	C. Seltman, <i>Greek Coins</i> .
<i>G.R.B.</i>	Winifred Lamb, <i>Greek and Roman Bronzes</i> .
<i>G.S. &amp; P.</i>	J. D. Beazley and B. Ashmole, <i>Greek Sculpture and Painting</i> .
<i>J.H.S.</i>	<i>Journal of Hellenic Studies</i> .
<i>M. &amp; N.E.E.</i>	A. J. B. Wace, <i>Mediterranean and Near Eastern Embroideries from the Collection of Mrs. F. H. Cook</i> .
<i>T.C.G.</i>	J. Charbonneaux, <i>Terres Cuites Grecques</i> .
<i>Z.</i>	A. B. Cook, <i>Zeus</i> .

# CATALOGUE

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## VESSELS and FIGURES from the GREEK ISLANDS, CYCLADIC WORK, 3000 to 2000 B.C.

1. LARGE MARBLE JAR. From the island of AMORGOS. (Neck partly restored.) [Plate 2]
2. WHITE MARBLE BOWL. From PAROS. [Plate 2]
3. WHITE MARBLE PORRINGER. From MELOS.
4. WHITE MARBLE SAUCE-BOAT. From PAROS.
- 5, 6. Two WHITE MARBLE 'SOAP-DISHES'. From PAROS.  
All lent by PROFESSOR A. B. COOK.
7. SMALL MARBLE JAR. From the CYCLADES.  
Lent by MRS. JOHN PENDLEBURY.
8. WHITE MARBLE HEAD on LONG NECK. From PAROS. [Plate 3]
9. WHITE MARBLE FEMALE FIGURE. From PAROS.  
Both lent by PROFESSOR A. B. COOK.
- 10, 11. Two WHITE MARBLE FEMALE FIGURES. From MELOS.  
(Compare *C.A.H.* Pl. i, p. 114.) [Plate 3]  
Lent by CHARLES SELTMAN.
12. WHITE MARBLE FEMALE FIGURE. From one of the CYCLADIC ISLANDS.  
Lent by the SYNDICS OF THE FITZWILLIAM MUSEUM.
13. LARGE WHITE MARBLE FEMALE FIGURE. From one of the CYCLADIC ISLANDS.  
Lent by the VISITORS OF THE ASHMOLEAN MUSEUM.  
All made between 3000 and 2000 B.C.

## MINOAN WORK

14. BASE of a STONE BOWL (the rim made up in plaster). From PACHYAMMOS, EARLY MINOAN II. About 2500 B.C. (Compare *A. of C.* Pl. 10, 3, *e.*)  
Lent by MRS. JOHN PENDLEBURY.

15. FLAT BOWL of BURNT MARBLE. Found near PHAISTOS. EARLY MINOAN III. About 2100 B.C. (Compare *A. of C.* Pl. 10, 3, c.) [Plate 4]

Lent by CHARLES SELTMAN.

16. SMALL GOBLET of the EGGSHELL FABRIC known as KAMARES WARE. MIDDLE MINOAN II. About 1800 B.C.

17. SMALL CUP of the EGGSHELL FABRIC known as KAMARES WARE. MIDDLE MINOAN II. About 1800 B.C.

Both lent by the VISITORS OF THE ASHMOLEAN MUSEUM.

18. BOWL of DARK GREEN STEATITE, carved so as to represent the petals of a flower. LATE MINOAN I. About 1550 B.C.

Lent by the SYNDICS OF THE FITZWILLIAM MUSEUM.

19, 20. TWO BRONZE DOUBLE AXES. About 1500 B.C.

21. BRONZE DOUBLE AXE engraved on each side with the figure of a RECUMBENT LION. From MOURI near MALLIA, CRETE. About 1550 B.C. [Plate 4]

22. BRONZE DOUBLE AXE of about 1500 B.C. with engraved designs added about 900 B.C. From ATTICA. (See *Z.* III, p. 1144, Figs. 894, 895.)

23, 24. TWO BRONZE FIGURES of VOTARIES. From CRETE. About 1650 B.C. (Compare *G.R.B.* p. 20 f. Pl. 4.)

All lent by PROFESSOR A. B. COOK.

25. BRONZE MINOAN ACROBAT somersaulting over a galloping BULL. LATE MINOAN I. About 1600 B.C. (*J.H.S.* xli, p. 247 f., *A. of C.* p. 217.) This is the most celebrated of all Minoan bronzes.

Lent by CAPTAIN E. G. SPENCER-CHURCHILL. [Plate 5]

26. STATUETTE of a GODDESS in MARBLE. She wears a triple crown, sleeved jacket and bodice which leaves the breasts bare, flounced skirt and apron. LATE MINOAN I. About 1550 B.C. (See A. J. B. Wace, *A Cretan Statuette in the Fitzwilliam Museum*, p. 44. The figure's 'artistic qualities are self-evident in physical beauty, aesthetic feeling, and technical skill. The poise and attitude are superb and the contrast between the formalism of the dress and the life-like modelling of the arms and breasts indicates that such a figure is the outcome of long centuries of apprenticeship in the plastic arts.') [Plate 6]

Lent by the SYNDICS OF THE FITZWILLIAM MUSEUM.



## MYCENAEAN POTTERY

27. TWO-HORSE CHARIOT in terracotta, found near MYCENAE. About 1250 B.C. [Plate 7]

Lent by PROFESSOR A. B. COOK.

28. POTTERY IMAGE of a BULL. About 1200 B.C.

Lent by the VISITORS OF THE ASHMOLEAN MUSEUM.

29. POTTERY IMAGE of a GODDESS from MYCENAE. About 1200 B.C. (*C.A.H.* Pl. i, 114.)

Lent by CHARLES SELTMAN.

30. ASKOS for POURING OIL, with design of an OCTOPUS. Mended and painted over joins. About 1200 B.C.

Lent by PROFESSOR A. B. COOK.

31. STEMMED GOBLET with SPIRAL DESIGNS. From ARGOLIS. About 1200 B.C.

Lent by CHARLES SELTMAN.

32. STEMMED VASE with three handles. About 1200 B.C.

Lent by the WARDEN AND FELLOWS OF WINCHESTER COLLEGE.

33. 'ALABASTRON' with three handles. About 1200 B.C.

Lent by the SYNDICS OF THE FITZWILLIAM MUSEUM.

34. HYDRIA with three handles. Decorated with a stylized OCTOPUS. From IALYSOS in RHODES. About 1100 B.C.

Lent by the VISITORS OF THE ASHMOLEAN MUSEUM.

35. LARGE MILK-BOWL from AEGINA. Mended. About 1200 B.C.

Lent by CHARLES SELTMAN.

36. 'FALSE-NECKED' OIL JAR. From RHODES. About 1100 B.C.

Lent by JOHN SELTMAN.

37. 'FALSE-NECKED' OIL JAR with extra hole. From ATTICA. Transitional MYCENAEAN TO GEOMETRIC. About 1000 B.C.

Lent by CHARLES SELTMAN.

## GEOMETRIC ART

38. FRAGMENTS of a very large FUNERAL VASE reconstructed. The main frieze shows a MAN within a CHEQUERED PALL laid out on a BIER; MOURNERS, hands on heads, surround him; a large THREE-HORSE CHARIOT approaches. On the lower frieze is a PROCESSION of CHARIOTS. The vase stood over a GRAVE near ATHENS. ATTIC GEOMETRIC. About 800 B.C. (Akin to large vase in Athens, *G.S. & P.* Fig. 3.) [Plate 8]

Lent by CHARLES SELTMAN.

39. ATTIC GEOMETRIC OINOCHOE with trefoil lip. About 900 B.C.  
Lent by the SYNDICS OF THE FITZWILLIAM MUSEUM.
40. OINOCHOE with TREFOIL LIP, for POURING WINE. About 900 B.C.  
Lent by PROFESSOR A. B. COOK.
41. VASE in the shape of a POMEGRANATE. About 900 B.C.  
HUMFRY PAYNE COLLECTION.  
Lent by MRS. LEONARD RUSSELL.
42. LARGE HYDRIA, or WATER JAR. About 800 B.C.  
Lent by PROFESSOR A. B. COOK.
43. BRONZE GEOMETRIC HORSE on STAND; incised on the neck is what seems to be the earliest Greek inscription on bronze. From OLYMPIA. About 800 B.C. (Compare *G.S. & P.* Fig. 4.) [Plate 9]
44. BRONZE GEOMETRIC BULL. From OLYMPIA. About 800 B.C.  
Both lent by CHARLES SELTMAN. [Plate 9]

### ARCHAIC SCULPTURE

45. The 'COTTENHAM' RELIEF. PENTELIC marble. Part of the foot panel of an ATHENIAN FUNERAL RELIEF representing a YOUTH leading his horse. ATTIC work. About 500 B.C. (Published A. B. Cook, *J.H.S.* xxxvii, pp. 116 ff.) [Plate 10]  
Lent by PROFESSOR A. B. COOK.
46. HEAD of a KORE in terracotta with many traces of paint. About 520 B.C. Though the head has Attic affinities it is probably Corinthian or Corcyrean work. [Plate 11]  
Lent by LADY MELCHETT.
47. STATUETTE of EROS in POROS STONE (legs restored). From ATHENS. ATTIC work. About 530 B.C. (Published *B.S.A.* xxvi, p. 91 and Pl. xxiii.) [Plate 12]  
Lent by CHARLES SELTMAN.

### CORINTHIAN AND ORIENTALIZING WARE

48. OINOCHOE with TREFOIL LIP. About 750 B.C. [Plate 9]  
Lent by CHARLES SELTMAN.
49. SMALL 'FLOWERPOT'. About 750 B.C. HUMFRY PAYNE COLLECTION.  
Lent by MRS. LEONARD RUSSELL.
50. SMALL PERFUME VASE with FISH on the shoulder. Proto-corinthian. About 700 B.C.  
Lent by CHARLES SELTMAN.

51. SMALL PERFUME VASE with frieze of RUNNING ANIMALS. Protocorinthian. About 700 B.C.  
Lent by the SYNDICS OF THE FITZWILLIAM MUSEUM.
52. SMALL PERFUME VASE in the shape of a RAM'S HEAD. Protocorinthian. About 650 B.C.  
Lent by the WARDEN AND FELLOWS OF WINCHESTER COLLEGE.
53. SMALL PERFUME VASE in the shape of a CROUCHING HARE. Protocorinthian. About 650 B.C.  
Lent by the GOVERNORS OF HARROW SCHOOL.
54. CORINTHIAN ALABASTRON. WINGED ARTEMIS. About 620 B.C. [Plate 13]  
Lent by the SYNDICS OF THE FITZWILLIAM MUSEUM.
55. CORINTHIAN SQUAT OINOCHOE. Two zones of ANIMALS. About 620 B.C.  
Lent by the GOVERNORS OF CHARTERHOUSE.
56. CORINTHIAN ARYBALLOS. HARE between confronted LIONS. About 600 B.C.  
Lent by F. M. MATTHIESEN.
57. CORINTHIAN BOWL. LEOPARDS, a STAG, a SWAN. About 600 B.C.  
Lent by CAPTAIN E. G. SPENCER-CHURCHILL.
58. CORINTHIAN ARYBALLOS. OWL between two PANTHERS. About 600 B.C.  
Lent by SIR FRANCIS COOK, BART.
59. CORINTHIAN ARYBALLOS. GRIFFIN and a LOTUS PALMETTE. About 600 B.C.  
Lent by the WARDEN AND FELLOWS OF WINCHESTER COLLEGE.
60. CORINTHIAN BOMBYLIOS. Foreparts of LION and BULL. About 550 B.C. Compare the later coins of Croesus, Nos. 249, 250.
61. CORINTHIAN COLUMN KRATER, BLACK FIGURE. A CHARIOT RACE. Reverse: HORSEMEN. About 580 B.C.  
Both lent by CAPTAIN E. G. SPENCER-CHURCHILL.
62. LARGE RHODIAN OINOCHOE decorated with zones of ANIMALS. About 650 B.C. [Plate 13]  
Lent by PROFESSOR J. D. BEAZLEY.
63. RHODIAN DINNER PLATE of Orientalizing type. About 650 B.C.  
Lent by the SYNDICS OF THE FITZWILLIAM MUSEUM.

64. SMALL RHODIAN PERFUME VASE in the shape of a HELMETED HEAD of a WARRIOR. About 560 B.C. [Plate 13]  
Lent by the VISITORS OF THE ASHMOLEAN MUSEUM.
65. SMALL RHODIAN PERFUME VASE in the shape of a HARPY. About 560 B.C.  
Lent by SIR FRANCIS COOK, BART.
66. SMALL RHODIAN PERFUME VASE in the shape of three BIVALVES. About 500 B.C.  
Lent by CAPTAIN E. G. SPENCER-CHURCHILL.

## ATTIC BLACK-FIGURE VASES

67. ARYBALLOS. PALMETTE between two SIRENS. About 580 B.C. By the *Gorgon Painter*. HUMFRY PAYNE COLLECTION.  
Lent by MRS. LEONARD RUSSELL.
68. AMPHORA. HERAKLES fighting armed MEN. Reverse: similar. About 540 B.C.  
Lent by CAPTAIN E. G. SPENCER-CHURCHILL.
69. HYDRIA. IOLAOS, HERAKLES and LION, ATHENA, HERMES. About 540 B.C. [Plate 14]  
Lent by NORWICH CASTLE MUSEUM.
70. AMPHORA. TWO MEN in CHARIOT. Reverse: SATYR, DIONYSOS, MAENAD. About 530 B.C. By the *Andokides Painter*. (*A.R.V.* p. 3, 15.)
71. HYDRIA. Wedding of PELEUS and THETIS. On shoulder, fight. Predella, PANTHERS and BOARS. About 530 B.C. Manner of the *Andokides Painter*. (*A.R.V.* p. 6, 14.) [Plate 14]  
Both lent by CAPTAIN E. G. SPENCER-CHURCHILL.
72. HYDRIA. CHARIOT, ATHENA, DIONYSOS, HERMES. On the shoulder, APOLLO playing the lyre to the GODS. About 520 B.C.  
Lent by SIR FRANCIS COOK, BART.
73. NECK AMPHORA with LID. DIONYSOS on DONKEY, SEILENOI and MAENAD. Reverse: DIONYSOS, SEILENOS, and MAENADS. About 520 B.C.  
Lent by the GOVERNORS OF HARROW SCHOOL.
74. PANATHENAIC AMPHORA. Armed ATHENA accompanied by HERMES (his boots are modern). Reverse: the FOOT RACE. End of 6th century B.C. [Plate 15]  
Lent by CAPTAIN E. G. SPENCER-CHURCHILL.

75. SKYPHOS. GIRLS riding SMALL GOATS, and a HERON. Reverse: the same. About 520 B.C. By the *Theseus Painter*. (*J.H.S.* lix, Pl. xv.) [Plate 15]

Lent by the WARDEN AND FELLOWS OF WINCHESTER COLLEGE.

76. EYE-CUP. A MAENAD between large EYES. Reverse: the same. Inside a GORGONEION. About 520 B.C. (*J.H.S.* lix, p. 285 f.)

77. LEKYTHOS on WHITE GROUND. Two HUNTERS fighting a BOAR. About 500 B.C.

Both lent by the WARDEN AND FELLOWS OF WINCHESTER COLLEGE.

78. PANATHENAIC AMPHORA. ATHENA ARMED. Reverse: FOOT RACE. About 500 B.C. In the manner of the *Kleophrades Painter*. (*A.R.V.* p. 131, 4.) [Plate 16]

Lent by NORWICH CASTLE MUSEUM.

### ATTIC RED-FIGURE VASES

79. KYLIX or DRINKING-CUP. Inside: YOUTH in KRATER. Outside: PELEUS and THETIS. About 520 B.C. By the *Euergides Painter*. (*A.R.V.* p. 60, 11.) [Plate 17]

Lent by the TRUSTEES OF THE VICTORIA AND ALBERT MUSEUM.

80. NECK AMPHORA. SATYR with HELMET and GREAVES. Reverse: SATYR with SPEAR and SHIELD. About 500 B.C. By the *Kleophrades Painter*. (*A.R.V.* p. 122, 9; *J.H.S.* xxx, Pl. 7.) [Plate 16]

81. OINOCHOE, or WINE-JUG. A BOY with a HOOP. About 490 B.C. By the *Harrow Painter*, this being his 'name-vase'. (*A.R.V.* p. 181, 67; *J.H.S.* xxxvi, Pl. 7.) [Plate 18]

Both lent by the GOVERNORS OF HARROW SCHOOL.

82. KYLIX or DRINKING-CUP. A naked GIRL with a pair of red BOOTS; on the wall, OIL-FLASK and WASH-CLOTH; behind her, a WASH-BASIN. About 490 B.C. By *Makron*. [Plate 18]

Lent by the GOVERNORS OF CHARTERHOUSE.

83. LID of a PYXIS, or OINTMENT BOX. A WILD BOAR. About 490 B.C. [Plate 18]

Lent by CHARLES SELTMAN.

84. PELIKE. THESEUS and the MINOTAUR. Reverse: THESEUS and PROCRUSTES. About 480 B.C. By a mannerist like the *Agrigento Painter*. (*A.R.V.* p. 398, 54.)

Lent by the GOVERNORS OF HARROW SCHOOL.

85. KYLIX or DRINKING-CUP. Inside: MAN and BOY; outside: SYMPOSIUM. About 480 B.C. By the *Foundry Painter*. (*A.R.V.* p. 264, 12; *J.H.S.* xli, Pls. 15, 16.) [Plate 19]  
Lent by the MASTER AND FELLOWS OF CORPUS CHRISTI COLLEGE.
86. LEKYTHOS. A GIRL taking wool from a BASKET. About 475 B.C. By the *Bowdoin Painter*. (*A.R.V.* p. 472, 67.)  
Lent by the GOVERNORS OF CHARTERHOUSE.
87. SKYPHOS. EROS. Reverse: the same. About 475 B.C.  
Lent by NORWICH CASTLE MUSEUM.
88. STAMNOS. Three MEN with a HORSE. Reverse: two MEN with DOG and HARE. About 475 B.C.  
Lent by CAPTAIN E. G. SPENCER-CHURCHILL.
89. NECK AMPHORA. POSEIDON and WOMAN. About 470 B.C. By *Hermonax*. (*A.R.V.* p. 319, 44.)  
Lent by NORWICH CASTLE MUSEUM.
90. HYDRIA. DIONYSOS and MAENAD. About 470 B.C. By *Hermonax*. (*A.R.V.* p. 321, 66.)  
Lent by the TRUSTEES OF THE VICTORIA AND ALBERT MUSEUM.
91. COLUMN KRATER. CENTAURS hammering Kaineus into the earth. Reverse: SATYRS and MAENAD. About 470 B.C. By the *Cleveland Painter*. (*A.R.V.* p. 351, 5; *J.H.S.* xvii, Pl. 6.) [Plate 20]  
Lent by the GOVERNORS OF HARROW SCHOOL.
92. COLUMN KRATER. MAN arming. Reverse: DEATH of a HERDSMAN. About 470 B.C. By the *Syracuse Painter*. (*A.R.V.* p. 352, 7.)  
Lent by CAPTAIN E. G. SPENCER-CHURCHILL.
93. SKYPHOS, or DRINKING-CUP. EOS carrying off a BOY. Reverse: BOYS. About 470 B.C. By *Polygnotos II*. (*A.R.V.* p. 517, 15; *J.H.S.* xli, Pls. 15, 14.) [Plate 21]  
Lent by the MASTER AND FELLOWS OF CORPUS CHRISTI COLLEGE.
94. AMPHORA. SATYR. Reverse: MAENAD. About 460 B.C. By the *Oionokles Painter*. (*A.R.V.* p. 437, 3.)  
Lent by CAPTAIN E. G. SPENCER-CHURCHILL.
95. RHYTON in the shape of a BOAR'S HEAD, decorated with a SATYR and MAENADS. About 460 B.C. In the manner of the *Sotades Painter*. (*A.R.V.* p. 453, 15.) [Plate 22]  
Lent by the TRUSTEES OF THE VICTORIA AND ALBERT MUSEUM.
96. LEKYTHOS. YOUNG HUNTER. About 460 B.C. By the *Aischines Painter*. (*A.R.V.* p. 497, 112.)  
Lent by the WARDEN AND FELLOWS OF WINCHESTER COLLEGE.

97. OINOCHOE. ARMED YOUTH sacrificing, OLD MAN with white hair, NIKE. About 460 B.C. [Plate 22]

Lent by CAPTAIN E. G. SPENCER-CHURCHILL.

98. COLUMN KRATER. SYMPOSIUM. About 440 B.C. By the *Naples Painter*. (Compare *A.R.V.* p. 706, 21.)

Lent by the UNIVERSITY MUSEUM OF SYDNEY, AUSTRALIA

99. NOLAN AMPHORA. YOUTH pursuing a WOMAN. Reverse: a YOUTH. About 430 B.C. By the *Phiale Painter*. (*A.R.V.* p. 654, 13.) [Plate 23]

100. KYLIX or DRINKING-CUP. Inside: APOLLO and KALLIOPE. Outside: APOLLO, KALLIOPE, OURANIA, MOUSAIOS, YOUTHS, and MUSES. About 420 B.C. By the *Calliope Painter*. (*A.R.V.* p. 733, 3.) [Plate 23]

Both lent by THE TRUSTEES OF THE VICTORIA AND ALBERT MUSEUM.

101. JUG. SEILENOS with wine skin. About 420 B.C. Near to the *Eretria Painter*.

Lent by the WARDEN AND FELLOWS OF WINCHESTER COLLEGE.

#### ATTIC WHITE-GROUND VASES

102. LEKYTHOS. Large head of ATHENA. About 470 B.C. By the *Bowdoin Painter*. (*A.R.V.* p. 476, 177.) [Plate 24]

Lent by CAPTAIN E. G. SPENCER-CHURCHILL.

103. LEKYTHOS. TWO WOMEN. About 400 B.C. By the *Achilles Painter*.

Lent by LEIGH ASHTON.

104. LEKYTHOS, POLYCHROME. TOMB between a YOUTH and a GIRL who carries on her head a BASKET of wreaths and woollen FILLETS. About 440 B.C.

105. LEKYTHOS, POLYCHROME. TOMB between a GIRL and a YOUTH who wears a FILLET and carries a SPEAR. About 440 B.C. Both lent by LORD MELCHETT.

106. FRAGMENT of a LEKYTHOS. Figure of a WARRIOR. About 440 B.C. Near in style to the work of the *Thanatos Painter*. HUMFRY PAYNE COLLECTION. (*A.R.V.* p. 810, 4.) [Plate 24]

Lent by MRS. LEONARD RUSSELL.

107. LEKYTHOS. YOUTH with petasos at neck seated on the steps of a tomb between two MOURNERS. About 410 B.C. By the *Master Reed Painter* (i.e. Beazley's 'Group R'; see *A.R.V.* p. 827 f. and p. 968).

Lent by LORD MELCHETT.

108. LEKYTHOS. YOUTH seated at TOMB with WOMAN. About 410 B.C. By the *Reed Painter*. (*A.R.V.* p. 824, 20.)  
Lent by CAPTAIN E. G. SPENCER-CHURCHILL.

### TERRACOTTAS

109. A GODDESS apparently horse-headed seated on a throne and holding two babies. BOEOTIAN GEOMETRIC work. About 650 B.C. (Compare *T.C.G.* Pl. 4.) [Plate 25]

Lent by the VISITORS OF THE ASHMOLEAN MUSEUM.

110. A GODDESS, perhaps a HORSE-HEADED DEMETER. From BOEOTIA. BOEOTIAN GEOMETRIC work. About 650 B.C. [Plate 25]

111. FIGURE of a GIRL VOTARY standing; remains of red colour. Probably from CYRENE. About 510 B.C. (Compare *T.C.G.* Pl. 11.) [Plate 26]

Both lent by JACQUELINE CHITTENDEN.

112. A SWAN with two CYGNETS on her back. From BOEOTIA. About 500 B.C. [Plate 26]

Lent by CHARLES SELTMAN.

113. GIRL holding a CLOSED MIRROR in her right hand. 4th century B.C. from TANAGRA. [Plate 27]

Lent by F. M. MATTHIESEN.

114. GIRL SEATED ARRANGING HER HAIR. Probably from TANAGRA. 4th century B.C. (*J.H.S.* xxviii, p. 42.)

115. GIRL DANCING. A corner of her veil drawn over her mouth. Probably from TANAGRA. 4th century B.C.

Both lent by SIR FRANCIS COOK, BART.

116. GIRL STANDING, her cloak round her waist. From TANAGRA. 4th century B.C. [Plate 27]

117. GIRL in CLOAK. From TANAGRA. 4th century B.C. [Plate 27]  
Both lent by JACQUELINE CHITTENDEN.

118. NIKE flying and holding a wreath. ALEXANDRIAN work. About 300 B.C. [Plate 28]

Lent by LADY CLARK.

119. PLAQUE: EUROPA on the BULL. From HADRA near ALEXANDRIA. About 300 B.C. (Published *Z.* iii, p. 618, Pl. xlvi.) [Plate 29]  
Lent by PROFESSOR A. B. COOK.

120, 121. TWO SMALL FLYING SWANS pierced for suspension. From MYRINA. About 250 B.C. [Plate 28]

Lent by JACQUELINE CHITTENDEN.



## SMALL BRONZES

122. CROUCHING SPHINX. From SPARTA About 700 B.C. (for a similar Spartan Sphinx but of ivory, see *A.O.* Pl. 154, 2).  
Lent by CHARLES SELTMAN.

123. BROOCH in the form of a COUCHANT LION. SPARTAN work. About 620 B.C. HUMFRY PAYNE COLLECTION. (Compare *A.O.* Pl. 87 f.)

124. HEAD of a GRIFFIN attached once to the rim of a BRONZE CAULDRON. About 600 B.C. HUMFRY PAYNE COLLECTION. (Compare *G.R.B.* pp. 70 ff. and Fig. 8.) [Plate 30]  
Both lent by MRS. LEONARD RUSSELL.

125. FIGURE of a YOUTH. Early ATTIC style. From the Island of ANDROS. About 600 B.C. [Plate 31]

126. FIGURE of a YOUTH wearing a CLOAK. IONIAN work. About 530 B.C.

127. HANDLE of a PAN in the shape of a YOUTH. About 520 B.C. (Cf. *G.R.B.* p. 131, Pl. 44.)

128. SHEPHERD carrying a GOAT on his shoulder. About 510 B.C. [Plate 32]

129. CROUCHING SPHINX of IONIAN style. About 500 B.C. [Plate 30]  
All lent by CAPTAIN E. G. SPENCER-CHURCHILL.

130. LION'S HEAD SPOUT from a BRONZE VASE. From OLYMPIA. About 480 B.C.

131. SIREN once attached to a BRONZE VASE. From OLYMPIA. About 480 B.C. (Compare *G.R.B.* Pl. 58.)  
Both lent by CHARLES SELTMAN.

132. FIGURE of a YOUTH wearing a tall CAP ending in a BIRD'S HEAD. Perhaps an Olympic victor. About 470 B.C.

133. PEGASUS, perhaps PELOPONNESIAN. About 430 B.C. [Plate 30]

134. FIGURE of a YOUTHFUL ATHLETE. PELOPONNESIAN work. About 400 B.C.

135. SMALL HEAD of PERICLES in Corinthian helmet. Reminiscent of the portrait in the British Museum. (*C.S.* Pl. 57b) About 300 B.C.  
All lent by CAPTAIN E. G. SPENCER-CHURCHILL.

136. SEILENOS with Socratic features, preparing to dance. About 100 B.C.

137. HERAKLES BEARDED and holding CLUB, LION-SKIN, and APPLES. From CYZICUS. About 100 B.C. [Plate 33]

Both lent by CHARLES SELTMAN.

138. MINIATURE STATUETTE of HERMES holding a Cornucopia. Augustan. About 20 B.C. [Plate 33]

Lent by CAPTAIN E. G. SPENCER-CHURCHILL.

139. SILVER CUP from CRETE. Mended. Said to have been found at PALAIKASTRO. 4th century B.C. (Compare Filow, *Duvanlij*, p. 172 f.) [Plate 34]

Lent by CHARLES SELTMAN.

### MARBLE RELIEFS

140. RELIEF of an ATHENIAN GIRL in Pentelic marble of the finest quality. Her hair is held in a sphendone and her chiton is enveloped in a wide cloak. ATTIC work. About 440 B.C. (*A.M. in G.B.* p. 731, 100. ) [Plate 35]

Lent by the DUKE OF BEDFORD.

141. FUNERAL MONUMENT of TIMARETE in Pentelic marble. She stands holding out a bird to a small child crouching in front of her. ATTIC work. About 420 B.C. (*J.H.S.* xxviii, p. 7, Pl. ii.)

Lent by SIR FRANCIS COOK, BART.

142. FRAGMENT of a MARBLE RELIEF, probably from a metope or frieze. GIRL with HORSE. About 420 B.C. Perhaps a work of the Argive School.

Lent by LORD MELCHETT.

143. MARBLE FRAGMENT; part of a frieze from a building at Eleusis. One of the DIOSCURI with his HORSE. ATTIC work. About 340 B.C. or later.

Lent by SIR KENNETH CLARK.

144. FRAGMENT of a RELIEF in Pentelic marble. FLUTEPLAYER and a sacrificial ANIMAL. Probably ATTIC work. 4th to 3rd century B.C. [Plate 36]

Lent by PAUL HIRSCH.

145. FRAGMENT of PENTELIC MARBLE with theatrical masks of a SATYR with a MAENAD. ATTIC work of Hadrianic date. About A.D. 125.

146. FRONT of a MARBLE SARCOPHAGUS of a little girl, which is decorated with Cupids. Cupid embracing Psyche occurs twice. The central shield is inscribed 'Trophima gave this to the daughter of Sotikenos: she earned it'. About A.D. 180. Formerly in the Lansdowne Collection. (*A.M. in G.B.* p. 470, 100.)

Both lent by SIR KENNETH CLARK.

147. NINE PIECES from a GREAT FUNERAL SARCOPHAGUS of Greek-Asiatic style; probably made in Antioch. The figures are reminiscent of classical sculpture of the 4th century B.C. The elaborate carving anticipates Byzantine ivories of a much later date. About A.D. 220. (*J.H.S.* xxvii, p. 99 ff. Pls. v to xii.)

Lent by SIR FRANCIS COOK, BART.

## MARBLE STATUES

148. UNFINISHED MARBLE STATUETTE of HERMES, showing drill holes, pointing marks, and tool marks of various kinds. Probably about 350 B.C. (For kindred unfinished Greek statues see C. Blümel, *Griech. Bildhauer an der Arbeit*, Ed. 3, 1943, figs. 36, 43.)

[Plates 38, 39]

Lent by H. CLIFFORD SMITH.

149. TORSO in Parian marble of a BOY, perhaps EROS or a young DIONYSOS. Perhaps by a follower of Praxiteles. About 300 B.C.

Lent by LORD GREENE.

150. ISLAND MARBLE. A torso of PAN holding his pipes. Found near SARDIS. 3rd to 2nd century B.C.

Lent by LEIGH ASHTON.

151. STATUETTE of a GIRL in Parian marble. She wears a long cloak which leaves the upper part of the body bare. Hellenistic work about 1st century B.C.

Lent by COLONEL SAMUEL.

152. TORSO in Parian marble of a youthful APHRODITE. Restored, toes of the right foot and the left foot below the ankle, also the vase and drapery. About 150 B.C., or later. The type goes back to the famous naked Aphrodite carved by Praxiteles which was bought by the citizens of Knidos. Another adaptation of Praxiteles' statue is the celebrated Aphrodite of Cyrene now in Rome. (Compare *C.S.* Pl. 79b for a poor copy in Rome of the original statue, and Lawrence, *Later Greek Sculpture*, Pl. 76, for the figure from Cyrene.)

Lent by the DUKE OF BEDFORD.

[Plates 40, 41]

## TIMOTHEOS (*floruit* about 375 to 350 B.C.)

153. TORSO of a GIRL in Pentelic marble, probably a youthful EUROPA. Attic School. Possibly by *Timotheos*. (See Bernard Ashmole in Brunn, Bruckmann *Denkmäler* 747, 748.) [Plate 43]  
Lent by the PRESIDENT AND COUNCIL OF THE ROYAL ACADEMY.

## PRAXITELEAN MANNER

154. TORSO in Pentelic marble of the APOLLO SAUROKTONOS (Lizard-slayer) after *Praxiteles*. One of the earliest and finest versions of a famous statue. Probably about 300 B.C. (*D.S.M.* Pl. 70; *C.S.* pp. 247 f.) [Plate 42]  
Lent by the SYNDICS OF THE FITZWILLIAM MUSEUM.

## PASITELEAN MANNER

155. STATUE of APOLLO in Parian marble. Restored: part of tree trunk and quiver, right hand with arrow and left forearm. Perhaps by a sculptor of the school of Pasiteles about A.D. 30 (or later), which copied or adapted earlier models and styles. Here some original of the 4th century B.C. was a dominant influence. (*J.H.S.* xxviii, p. 8, Pls. III, IV.) [Plates 44, 45]  
Lent by SIR FRANCIS COOK, BART.

## MARBLE HEADS

### PHEIDIAN SCHOOL

156. HEAD from the PARTHENON in Pentelic marble. Probably the head of HIPPODAMEIA from metope XIX on the south side of the temple. 447 to 443 B.C. (Published *J.H.S.* lxi, pp. 6 ff.) [Plate 37]  
Lent by PROFESSOR A. B. COOK.

157. HEAD of a WOMAN in Pentelic marble. Possibly from a metope of the Parthenon. About 445 B.C.  
Lender anonymous.

158. HEAD of WOMAN in Pentelic marble. A fragment. From KOROPI, ATTICA. ATTIC work. Second half of 4th century B.C. From the STANLEY CASSON COLLECTION. [Plate 46]  
Lent by F. M. MATTHIESEN.

## PRAXITELES (died about 336 B.C.)

159. THE PETWORTH HEAD. A head of Parian marble of APHRODITE, or of PHRYNE as Aphrodite. Modern the nose and part of the upper lip. In the view of several experts this may be an original made by *Praxiteles*. (See *C.S.* p. 253, Pl. 83.)

Lent by LORD LECONFIELD. [Plates 47, 48, 49]

160. HEAD of APHRODITE, smiling, in Parian marble. Manner of Praxiteles late 4th century B.C. [Plate 52]

Lent by SIR ERIC MACLAGAN.

161. HEAD of APHRODITE in Parian marble. The hair is left very rough; the lobes of the ears are pierced for ear-rings. Perhaps by a younger member of the Praxitelean School. About 300 B.C.

Lent by LORD MELCHETT. [Plates 50, 51]

162. MALE HEAD in Pentelic marble. About 330 B.C.

Lent by H. CLIFFORD SMITH.

163. HEAD of a YOUTH in ISLAND MARBLE. Reminiscent of the style of SCOPAS. About 300 B.C.

Lent by SIR KENNETH CLARK.

164. HEAD of ATHLETE in marble. Probably from ASIA MINOR. 1st century B.C., or later.

Lent by F. M. MATTHIESEN.

165. MALE HEAD of ISLAND MARBLE. By a follower of the LYSIPPEAN school. About 150 B.C. [Plate 53]

Lent by COLONEL F. BEDDINGTON.

166. MARBLE HEAD of APHRODITE closely resembling that of the Aphrodite of Melos. From TELOS, Dodecanese ECLECTIC school about 150 B.C. (Compare *G.S. & P.* Figs. 191, 192.) [Plate 54]

Lent by LORD GREENE.

167. IDEALIZED HEAD of a PHILOSOPHER (Pythagoras?) in Pentelic marble. From GREECE. 3rd century B.C. [Plate 55]

Lent by W. L. CUTTLE.

168. IDEALIZED HEAD of a PHILOSOPHER (apparently EPICURUS) in Island marble. Remains of gilt on the back hair. About 200 B.C.

Lent by CAPTAIN E. G. SPENCER-CHURCHILL. [Plate 55]

## ANIMALS

169. HORSE'S HEAD with traces of colour on MANE. Perhaps from a small PEDIMENT. Terracotta. About 420 B.C. [Plate 56]

Lent by PETER SPIRO.

170. HORSE'S HEAD in marble. About 100 B.C. [Plate 56]  
Lent by H. CLIFFORD SMITH.
171. MARBLE HIPPOPOTAMUS. Greek work from ALEXANDRIA.  
About A.D. 150. [Plate 56]  
Lent by CHARLES SELTMAN.

## ALEXANDRIAN HEADS

172. HEAD in GREEN BASALT. Perhaps Gaius Caesar, grandson of Augustus, elder brother of Agrippina. GRAECO-ALEXANDRIAN work. Early 1st century. (Compare a marble head, *C.A.H.* Pls. iv, 154 b.) [Plates 57, 58]  
Lent by CAPTAIN E. G. SPENCER-CHURCHILL.
173. HEAD in GREEN BASALT. A lady of the Augustan age, perhaps either Agrippina, grand-daughter of Augustus and sister of Gaius Caesar, or Antonia, niece of Augustus. GRAECO-ALEXANDRIAN work. Early 1st century. (Compare a marble head, *C.A.H.* Pls. iv, 166 b.) [Plates 59, 60, 61]  
Lent by SIR KENNETH CLARK.

## BRONZES

174. THE CHATSWORTH HEAD. Bronze hollow-cast HEAD of APOLLO from a cult-statue of the god which once stood in a sanctuary of Apollo at TAMASSOS in Cyprus. In 1836 peasants digging a well found the complete statue, and, when it was dragged by oxen over the pebbles of a river-bed, head and limbs fell off. The figure was naked and had the left foot advanced. The peasants broke up and sold all but the head, which passed to a Mr. Bondiziano in Larnaka, who sold it to Mr. Borrell of Smyrna, from whom it was acquired in 1838 or 1839 by the sixth Duke of Devonshire. A great MASTERPIECE of ATTIC ART between 470 and 460 B.C. (For recent literature see A. J. B. Wace, *J.H.S.*, lviii, p. 90 ff.; Einar Gjerstad, *Eranos*, XLIII, 1945.) [Plates 62, 63, 64, 65]  
Lent by the DUKE OF DEVONSHIRE.
175. BRONZE HELMET of 'ISLAND TYPE'. About 600 B.C.  
Lent by CAPTAIN E. G. SPENCER-CHURCHILL.
176. CORINTHIAN HELMET of exceptionally fine workmanship. Made of bronze inlaid with silver. Over the nose-piece, palmette in relief; the whole outline edged with triple-engraved border. Found in SOUTHERN MACEDONIA. About 500 B.C. [Plate 34]  
Lent by MESSRS. SPINK AND SON.

177. BRONZE STAG of exceptionally fine workmanship. About 450 B.C. [Plate 66]

Lent by CAPTAIN E. G. SPENCER-CHURCHILL.

178. BRONZE FIGURE of a BULL. About 400 B.C.

Lent by the SYNDICS OF THE FITZWILLIAM MUSEUM.

179. BRONZE FIGURE of APOLLO. He is draped in a heavy himation or cloak. The hair is formally treated. About 460 B.C. Found in EASTERN THRACE. (*Catalogue of the Greek and Roman Antiques in the possession of Lord Melchett*, Pls. i to vi.) [Plate 67]

Lent by LORD MELCHETT.

180. BRONZE TERMINAL FIGURE of a SATYR. Drapery conceals the body and part of the shaft. White of the eyes, teeth and horns of silver. About 50 B.C. From POMPEII. Presented to a former Duke of Bedford by Caroline, Queen of Naples, in 1815, on the occasion of his visit to the excavations at Pompeii. (*A.M. in G.B.* p. 737, 128.)

Lent by the DUKE OF BEDFORD. [Plates 68, 69]

## GREEK COINS

In the following descriptions when no second type is mentioned this is because the reverse has no design upon it. The figures in [ ] refer to *Sylloge Nummorum Graecorum*, Vol. iii, *The Lockett Collection*. The figures in ( ) refer to the plates of Seltman, *Greek Coins*, where identical or similar pieces are illustrated. Many of these coins were grouped in pairs so that the beauty of kindred obverses and reverses might be seen together.

All the coins were lent by MR. R. CYRIL LOCKETT, J.P., F.S.A., with the following exceptions: No. 222 by JACQUELINE CHITTENDEN, Nos. 204, 224, 226, 230, 232, 258 by CHARLES SELTMAN.

181, 182. NEAPOLIS. Didrachms. About 360 B.C. Nymph/river-bull and Nike. [78 and 79.] (xxi, 8.)

183, 184. TARENTUM. Didrachms. About 400 B.C. Horseman/dolphin-rider. [152 and 151.]

185, 186. METAPONTUM. Didrachms. About 520<sup>o</sup> B.C. Barley/barley. [366 and 367.] (x, 4.)

187, 188. METAPONTUM. Didrachms. About 400 B.C. Kore/barley. [382 and 390.]

189, 190. THURI. Didrachms. About 440 B.C. Athena/Bull. [466 and 467.] (xviii, 6.)

- 191, 192. KAULONIA. Didrachms. About 520 B.C. Apollo/Apollo. [579 and 580.] (x, 7.)
- 193, 194. RHEGIUM. Tetradrachms. About 400 B.C. Lion-scalp/Apollo. [657 and 658.]
- 195, 196. KATANA. Tetradrachms. About 450 B.C. Chariots/Apollo. [728 and 727.] (xxvi, 2.) [Plate 70]
- 197, 198. LEONTINI. Tetradrachms. About 440 B.C. Apollo/Lion's head. [799 and 801.] (xxiv, 2.)
- 199, 200. NAXOS. Tetradrachms. About 430, and 460 B.C. Dionysos/Seilenos. [843 and 840.] (xxv, 9.)
- 201, 202. SYRACUSE. Tetradrachms. About 500 B.C. Chariot/Arethusa's head. [871 and 870.] (ix, 1.)
- 203, 204. SYRACUSE. Tetradrachms. 479 B.C. *Demareteia*: Chariot/Arethusa wreathed. Commemorates battle of Himera. [910.] (xiv, 10.) [Plate 70]
- 205, 206. SYRACUSE. Tetradrachms. About 410 B.C. Engraved by *Eumenes*, *Euth* . . . and *Phrygillos*. Chariot/Arethusa's head. [968 and 969.] (xxii, 11.) [Plate 70]
207. SYRACUSE. Dekadrachm. About 412 B.C. Head of Arethusa. Engraved by *Kimon*. [987.] (xxiii, 6.)
- 208, 209. SYRACUSE. Dekadrachms. About 412 B.C. Head/chariot and prize armour. Engraved by *Euainetos*. [991 and 990.] (xxiii, 4.)
- 210, 211. SYRACUSE. Gold 100-litra pieces. About 400 B.C. Head/Herakles and lion. Engraved by *Kimon*. [984 and 985.] (xxiii, 8.)
212. ABDERA. Tetradrachm. About 470 B.C. Griffin. [1114.]
- 213, 214. AENUS. Tetradrachms. About 470 B.C. Hermes/caduceus. [1153 and 1151.] (xxix, 6.) [Plate 71]
- 215, 216. AENUS. Tetradrachms. About 460 B.C. Hermes/goat. [1155 and 1154.] (xxix, 7.) [Plate 71.]
217. AENUS. Tetradrachm. About 400 B.C. Hermes. [1168.] (xxix, 11.) [Plate 70]
218. ACANTHUS. Tetradrachm. About 520 B.C. Lion on bull. [1282.] (vii, 9.)
- 219, 220. OLYNTHUS. Tetradrachms. About 360 B.C. Apollo/Lyre. [1314 and 1315.] (xlvi, 4.) [Plate 71]
221. MENDE. Tetradrachm. About 430 B.C. Dionysos on ass. [1345.] (xxviii, 3.)



- 222, 223. PHILIP II. Gold staters. About 340 B.C. Apollo/chariot. [1400.] (xlvii, 4.)
- 224, 225. ALEXANDER. Gold staters. 330 B.C. Athena/Nike. [1424.] (xlviii, 2.)
- 226, 227. ALEXANDER. Tetradrachms. Minted in Alexandria. 326 B.C. Herakles/Zeus. [1440.] (xlix, 8.)
- 228, 229. LOCRI. Staters. About 370 B.C. Kore/Ajax. [1691 and 1692.] (xxxiii, 16.)
- 230, 231. ATHENS, PEISISTRATOS. Tetradrachms. About 550 B.C. Athena/owl. [1814.] (iii, 16.) [Plate 71]
- 232, 233. ATHENS. Tetradrachms. 470 to 450 B.C. Athena/owl. [1840.] (xvi, 9.) [Plate 72]
234. AEGINA. Didrachm. About 670 B.C. Turtle. The earliest coinage of Europe. [1949.] (ii, 12.)
- 235, 236. CORINTH. Didrachms. About 500 B.C. Pegasus/Athena. [2027 and 2024.] (xviii, 12.)
- 237, 238. OLYMPIA. Didrachms. About 500 B.C. Eagle and serpent/Nike. [2389 and 2387.] (xii, 11.)
239. OLYMPIA. Didrachm. About 350 B.C. Zeus. [2409.] (xxxvi, 3.)
240. OLYMPIA. Didrachm. 420 B.C. Hera. [2421.] (xxxv, 5.)
- 241, 242. KNOSSOS. Didrachms. About 350 B.C. Hera/Labyrinth. [2538 and 2537.] (xxxvii, 7.)
243. SYBRITA. Didrachm. About 360 B.C. Hermes. [2609.] (xxxviii, 7.)
244. CYZICUS. Electrum stater. About 470 B.C. Ram on tunny fish. [2686.]
245. LAMPSACUS. Gold stater. About 360 B.C. Zeus. [2709.]
246. COS. Tetradrachm. About 460 B.C. Athlete throwing discus, tripod behind. (xxx, 7.)
- 247, 248. RHODES. Tetradrachms. About 400 B.C. Helios/Rose. (xxx, 15.)
249. LYDIA, CROESUS. Gold stater. About 550 B.C. Foreparts of lion and bull. (vi, 4.)
250. LYDIA, CROESUS. Siglos. About 550 B.C. As last. (vi, 3.)
- 251, 252. LYCIA. Staters. About 470 B.C. Boar/Turtle.
- 253, 254. CYRENE. Tetradrachms. About 450 B.C. Silphium/Ammon. (xlii, 3.) [Plate 72]

## KINGS AND QUEENS

255. PHILISTIS. Tetradrachm. About 250 B.C. [1012.] (lx, 14.)
256. GELON II. Didrachm. About 250 B.C. [1018.] (lx, 15.)
257. LYSIMACHUS. Gold stater. About 300 B.C. Head of Alexander. [1247.]
- 258, 259. LYSIMACHUS. Tetradrachm. About 300 B.C. Head of Alexander/Athena (from whom Britannia on our penny is ultimately derived). [1251.] (xlix, 9.) [Plate 72]
260. DEMETRIUS POLIORCETES. Tetradrachm. About 300 B.C. [1522.] (l, 5.)
261. PHILIP V. Tetradrachm. About 180 B.C. [1528.] (li, 1.)
262. PERSEUS. Tetradrachm. About 175 B.C. [1533.] (li, 3.)
263. MITHRIDATES VI of PONTUS. Gold stater. About 100 B.C. [2644.] (lvii, 2.)
264. MITHRIDATES VI of PONTUS. Tetradrachm. About 110 B.C. [2647.] (lvii, 3.) Compare the cameo No. 308.
265. DEMETRIUS I. Tetradrachm. About 160 B.C. (liv, 1.)
266. ANTIOCHUS VI. Tetradrachm. 143 B.C. (liv, 3.)
267. DEMETRIUS I of BACTRIA. Tetradrachm. About 190 B.C. (lvi, 1.) Mentioned by Chaucer, *Knight's Tale*, as 'The grete Emetrius, the king of Inde'. [Plate 72]
268. ANTIOCHUS I. Tetradrachm. About 290 B.C. (lii, 4.)
269. ANTIOCHUS II. Tetradrachm. About 260 B.C. (lii, 8.)
270. ANTIOCHUS IV. Tetradrachm. About 170 B.C. (liii, 6.)
271. ANTIMACHUS of BACTRIA. Tetradrachm. About 190 B.C. Head in Highland bonnet. (lv, 3.) [Plate 72]
272. EUCRATIDES of BACTRIA. Tetradrachm. About 160 B.C. (lv, 4.)
273. PTOLEMY I. Tetradrachm. About 300 B.C. (lviii, 4.)
274. ARSINOE II. Gold octodrachm. About 270 B.C. (lviii, 6.)
275. ARSINOE II. Tetradrachm. About 270 B.C.
276. BERENICE II. Gold dekadrachm. About 240 B.C. (lviii, 9.)

## GOLD WORK

277. SEVENTY-THREE PLAQUES of GOLD forming an elaborate necklace. 35 have eight-petalled flowers; 17 have eight-petalled rosettes; 21 have figure subjects—4 Harpies, 4 Griffins, 5 Cocks, 5 Sphinxes, 5 Stags. Two of each kind are illustrated. Ionian work from IONIA. 6th century B.C. [Plate 73]

Lent by LEIGH ASHTON.

278. GOLD EMBOSSED PLATE with figure of a running winged AGON. IONIAN work. About 520 B.C. [Plate 73]

279. GOLD EMBOSSED PLATE with facing head of SATYR. From PANTICAPAEUM. About 400 B.C.

Both lent by CAPTAIN E. G. SPENCER-CHURCHILL.

280. GOLD Circular BOX-BROOCH embossed with a FACING HEAD. Perhaps from CRIMEA. Greek work about 300 B.C.

Lent by F. H. BALDWIN.

281. GOLD EARRINGS terminating in LIONS' HEADS. About 400 B.C.

Lent by CAPTAIN E. G. SPENCER-CHURCHILL.

282. GOLD EARRINGS terminating in RAMS' HEADS and ornamented with BEADS. IONIAN. About 450 B.C.

283. GOLD EARRINGS. STYLIZED GEESE suspended from LOTIFORM PANELS. IONIAN. About 400 B.C. [Plate 74]

284. GOLD EARRINGS terminating in LIONS' HEADS. About 350 B.C.

285. GOLD EARRINGS terminating in DOLPHINS' HEADS and ornamented with glass beads. About 350 B.C. [Plate 75]

286. GOLD EARRINGS terminating in DOLPHINS' HEADS and ornamented with beads and garnets. About 350 B.C.

287. GOLD EARRINGS, each a WINGED NIKE with torch and patera and flowing garment. About 350 B.C.

288. Central Portion of GOLDEN DIADEM. A GORDIAN KNOT. Found in ITHACA in 1915. About 250 B.C. (See *Archaeologia*, XXXIII, 1848.)

289. LARGE GOLD EARRINGS, SHIELDS set with garnets; pendant EROTES, one with LYRE, one with PAN-PIPES. GREEK-ALEXANDRIAN work. About A.D. 50. (Formerly in Schiller and Hearst Collections.) [Plate 74]

290. GOLD EARRINGS, the boss an oval SHIELD with filigree TREFOIL. Inverted PYRAMIDAL PENDANT. From ASIA MINOR. About A.D. 250.

291. GOLD EARRINGS, the boss an oval SHIELD from which depend three decorated bosses. From ASIA MINOR. About A.D. 250.

292. Heavy GOLD HEADBAND. ROSETTES in very fine GRANULATION and FILIGREE work. About 450 B.C.

293. NECKLACE of twenty-one ELECTRUM filigree disks, set with seed pearls. About 100 B.C.

294. GOLD FIGURE of EROS holding an apple. HELLENISTIC work. From ATHENS. About 300 B.C. [Plate 74]

295. GOLD PIN. The head is an EROS playing on the Pan-pipes. HELLENISTIC work. 1st century B.C. or later. [Plate 74]

296. RING. CHIMAERA and SPHINX. IONIAN work. About 600 B.C.

297. RING. APHRODITE and DOVE. Lion-head terminals to shank. SICILIAN GREEK work. About 420 B.C.

298. RING. ATHENA PROMACHOS, a CUCKOO flying to her. About 400 B.C.

299. RING. Head of a MAENAD. About 200 B.C.

All lent by D. L. DAVIS.

300. GOLD RING with conjoined heads of the DIOSCURI wearing pointed caps. From EMESA. Greek Seleucid work. About 200 B.C. Lent by LADY CLARK.

301. RING set with two CABOUCHON EMERALDS. Leaf pattern on shank. About A.D. 200.

Lent by D. L. DAVIS.

302. GOLD FIBULA. About 450 B.C.

[Plate 75]

Lent by PETER SPIRO.

303. A PAIR of SOLID GOLD BRACELETS terminating in LEONINE HEADS. About 330 B.C.

[Plate 75]

304. A PAIR of SOLID GOLD BRACELETS, for a small child, terminating in the heads of young FAWNS. About 330 B.C.

[Plate 75]

305. PAIR of SOLID GOLD ARMLETS with SERPENTS' HEADS. GREEK-ALEXANDRIAN work. About A.D. 50. (Formerly in Schiller and Hearst Collections.)

All lent by D. L. DAVIS.

## CAMEOS AND IVORY

306. ONYX CAMEO, MEDUSA facing. Influenced by the art of Scopas and Lysippos. About 300 B.C. Formerly in the collection of the late LORD GRANTLEY. [Plate 76]

307. CAMEO, fragment of an onyx bowl. Head of NYMPH and BULL. (Compare another fragment *B.F.A.C.* Pl. cxii, 0, 51.) HELLENISTIC. About 100 B.C. [Plate 76]

308. NICOLO CAMEO. Portrait of MITHRIDATES VI, king of PONTUS, 120–65 B.C. Probably a contemporary gem made in the king's lifetime. Formerly in the collection of the Eleventh DUKE OF HAMILTON. [Plate 76]

All lent by JACQUELINE CHITTENDEN.

309. BONE PLAQUE, from a casket. Incised figure of a GIRL. ALEXANDRIAN work, about A.D. 250. (*V. and A. Catal. Ivories*, Pl. iv.) [Plate 83]

Lent by the TRUSTEES OF THE VICTORIA AND ALBERT MUSEUM.

310. BANDED AGATE carved as 'face scarab' with head of a NEGRESS in relief. The flat back finished as folds of her veil. Third quarter of 5th century B.C. [Plate 77]

Lent by JACQUELINE CHITTENDEN.

311. BLUE GLASS head of HERA. From AGRIGENTO. About 400 B.C. (Published *Z. III.* Pl. LXXIII.) [Plate 77]

Lent by PROFESSOR A. B. COOK.

312. AGATE CAMEO FINGER RING; a tragic mask in relief. About 350 B.C.

Lent by CAPTAIN E. G. SPENCER-CHURCHILL.

313. MILKY CHALCEDONY, head of APHRODITE crowned with STEPHANE. About 100 B.C. Formerly in the WYNDHAM COOK COLLECTION. [Plate 77]

Lent by JACQUELINE CHITTENDEN.

314. IVORY HEAD of a GIRL; eyes inlaid. ALEXANDRIAN work, about A.D. 250. (*V. and A. Catal. Ivories.* Pl. III.)

Lent by the TRUSTEES OF THE VICTORIA AND ALBERT MUSEUM.

## MOSAIC

315. MOSAIC fragment, CRANE, SNAKE and LIZARD. Probably GREEK-ALEXANDRIAN work. 1st century. [Plate 78]

Lent by the TRUSTEES OF THE NATIONAL GALLERY.

## GRECO-ALEXANDRIAN PORTRAITS

Ranging from about A.D. 40 to 250. Painted with one exception, in the encaustic method. From the cases of mummies discovered in a cemetery at Hawara, in the Fayûm, Egypt, by Professor W. M. Flinders Petrie, in 1888.

316. PANEL. Portrait of a young WOMAN. Lilac-coloured tunic with black border edged with gold thread, and a peplum of the same colour; a gold necklace, in the centre a crescent-shaped ornament.

317. PANEL. Portrait of a young MAN. White tunic with a dark stripe on the right side, and a white mantle. Hair dark brown and curled; beard and moustaches slight. Gilt gesso border, stamped or modelled with a wavy tendril and bud pattern.

318. PANEL. Portrait of a young WOMAN. Purple tunic and peplum. Two necklaces of blue and red stones; pendants in the ears.

319. PANEL. Portrait of a young WOMAN. Purple tunic and peplum. Two necklaces of green stones and topazes; hoop earrings faced with gems. The black hair bound with a fillet fastened by a gold pin. [Plate 78]

320. PANEL. Portrait of a young WOMAN. Shoulders covered with crimson peplum; a white tunic beneath. Two necklaces; gold earrings.

321. PANEL. Portrait of a young MAN. Hair black and crisply curled. The moustaches slight, the cheeks hairless. No drapery.

322. PANEL. Portrait of a MAN. Full-face portrait of a Roman patrician, head and shoulders, wearing a gold circlet with a six-pointed star in the centre. Black hair and beard. White tunic, dark purple pallium on the right shoulder. Grey background.

323. TEMPERA on CANVAS. Portrait of a young WOMAN. Dark blue tunic. In the right hand a rose-coloured funeral garland (?) roughly indicated. On the left arm a bracelet in the form of a snake. All lent by the TRUSTEES OF THE NATIONAL GALLERY.

324. PANEL. Portrait of a MAN. Black curly hair and beard. White tunic and purple cloak with golden brooch. Grey background. [Plate 79]

Lent by the PROVOST AND FELLOWS OF ETON COLLEGE.

## TEXTILES

325. LINEN CLOTH with VINES, GRAPES and BIRDS. About A.D. 200.

326. SILK TISSUE. HERAKLES. About A.D. 500. [Plate 80]

327. LARGE TAPESTRY-WOVEN CLOTH. POTS of FLOWERS and BOYS. About A.D. 500.

328. LINEN CLOTH, dyed. THE ANNUNCIATION. About A.D. 600.  
All lent by the TRUSTEES OF THE VICTORIA AND ALBERT MUSEUM.

329. OVAL PANEL, tapestry-woven. SMALL BOY or CHERUB seated playing the bag-pipes. BYZANTINE work. About A.D. 500. [Plate 81]

330. OVAL PANEL, tapestry-woven. A NAKED CHERUB wearing top-boots and dancing. Behind his head is a nimbus-like object. BYZANTINE work. About A.D. 500. [Plate 81]

Both lent by SIR KENNETH CLARK.

331. SQUARE PANEL from a linen cloth, tapestry-woven. A CENTAUR with curved stick in middle, two LIONS and two HARES in corners. BYZANTINE work. From AKHMÎM. [Plate 80]

Lent by PETER SPIRO.

### PAINTING

332. MINIATURE on VELLUM from a Gospel, ST. JOHN THE DIVINE. BYZANTINE work. 10th century. [Plate 82]

333. MINIATURE on VELLUM from a Gospel. ST. LUKE. BYZANTINE work. 10th century. [Plate 82]

Both lent by SIR KENNETH CLARK.

334. MANUSCRIPT of the FOUR GOSPELS. A splendid example of Byzantine calligraphy. 11th century.

Lent by the GOVERNORS OF THE LADIES' COLLEGE, CHELTENHAM.

### EARLY MACEDONIAN SCHOOL. About A.D. 850

335. DIPTYCH of two hollowed PANELS. On the right St. Sergius and St. Bacchus. On the left St. Theodore Stratelates and St. Theodore Tiro.

Lent by PROFESSOR and MRS. D. TALBOT RICE.

### BASILIAN SCHOOL. About A.D. 1000

336. A MEDALLION or TONDO painted on wood. The Old Testament Trinity, the 'Philoxenia tou Abraam'. The three Angels occupy the centre, Abraham and Sarah appear on the left in adoration. From CONSTANTINOPLE.

Dating and attribution by Monsieur Paul Muratoff and Dr. Volbach, Librarian of the Vatican. [Plate 83]

Lent by CHARLES SELTMAN.

NOTE.—The descriptions of the paintings in the Seltman Collection are condensed from *The Charles Seltman Collection*, by Paul Muratoff.

## COMNENIAN SCHOOL. About A.D. 1100

337. A HOLLOWED PANEL painted on gesso over linen on wood. Half-length figure of CHRIST as LORD OF ALL, holding open gospel. Possibly, according to Muratoff, by the painter of 'Our Lady of Vladimir', the most celebrated Byzantine painting in the world, taken from Constantinople to Russia. From CONSTANTINOPLE.

[Plate 86]

Lent by CHARLES SELTMAN.

338. MINIATURE painting on MARBLE. S. PANTELEIMON facing. Fine work. About A.D. 1300.

Lent by CAPTAIN E. G. SPENCER-CHURCHILL.

## PALAEOLOGAN SCHOOL. About A.D. 1350 to 1453

339. PANEL. ST. CATHERINE. About A.D. 1350.

Lent by CHARLES SELTMAN.

340. PANEL. ST. JOHN THE APOSTLE. The style akin to the frescoes of Mistra near Sparta. About A.D. 1400.

[Plate 83]

Lent by PROFESSOR and MRS. D. TALBOT RICE.

341. PANEL. S. PARASCEVE, protectress of commerce and fertility. The high-lights strongly emphasized. About A.D. 1450.

Lent by CHARLES SELTMAN.

## ANDREI RUBLEV. About A.D. 1420

The most famous Russian painter. Collaborator with Theophanes the Greek.

342. PANEL painted on gesso over linen on wood. The Dormition of the Virgin. The body of Our Lady on a bier. Christ descends in glory to carry her soul to heaven. Groups of Apostles and Fathers of the Church. In front the Jew Anthonius with severed hands which St. Peter stoops to heal. The style, still Greek, is derived from that of Theophanes. According to Muratoff the only Rublev known outside Russia.

[Plate 84]

Lent by CHARLES SELTMAN.

## EARLY CRETAN SCHOOL. About A.D. 1450 to 1550

343. PANEL. HEAD of OUR LADY. Formerly in Monastery of SUMELA in Pontos.

Lent by SIR ERIC MACLAGAN. Published *Burlington Magazine*, LI (July, 1927), p. 8, Pl. Ia.



344. PANEL. THE CRUCIFIXION. In the foreground the HOLY WOMEN and the PARTING OF THE RAIMENT. Behind the barrier SOLDIERS on horseback, including ST. LONGINUS with halo. Beyond these the battlemented walls of Jerusalem. Compare the famous Bessarion Crucifixion in Venice; Bettini, *La Pittura di Icone Cretese-Veneziana*, p. 52, Pl. xvii. [Plate 85]

Lent by J. M. GORRIE.

345. PANEL. THE OLD TESTAMENT TRINITY. The three Angels entertained at the house of Abraham. He and Sarah minister to their wants. An unusually perfect example of the School. See D. Talbot Rice, *Byzantine Art*, p. 119. [Plate 87]

Lent by CHARLES SELTMAN.

346. PANEL. SAINT GEORGE AND THE DRAGON.

Lent by PROFESSOR and MRS. D. TALBOT RICE.

VICTOR (VITTORE DI BARTOLOMEO). About A.D. 1550

347. PANEL. THE NATIVITY. Above, among rocks of Cretan character, angels announcing the good tidings to a shepherd. In the centre, the Three Kings, the Virgin, and the Child in a manger. Below, the washing of the Child with the Shepherd Thyrsis in converse with St. Joseph. Signed 'The hand of Victor'. See Bettini, *La Pittura di Icone Cretese-Veneziana*, p. 28 f. [Plate 87]

Lent by CHARLES SELTMAN.

### DOMENIKOS THEOTOKOPOULOS (EL GRECO)

A.D. 1541-1614 (see Preface p. 11)

348. CANVAS. THE AGONY IN THE GARDEN. Painted about 1590. See L. Goldscheider, *El Greco*, Phaidon Edition, Pl. 83. [Plate 90]

349. CANVAS. ST. JEROME AS A CARDINAL, sometimes described as LUIGI CORNARO. Painted between 1600 and 1604. See *El Greco*, Phaidon Edition, Pl. 154. [Plate 89]

350. CANVAS. ST. PETER. Painted about 1590. See *El Greco*, Phaidon Edition, Pl. 55. [Plate 92]

All lent by the TRUSTEES OF THE NATIONAL GALLERY.

351. PANEL. The DESPOILING OF CHRIST. Signed in Greek 'Domenikos Theotok. Cretan'. A smaller version of the picture painted in 1579 and now in Toledo. See *El Greco*, Phaidon Edition, Pl. 34. [Plates 88, 90]

Lent by LORD BEARSTED.

352. CANVAS. A YOUNG WOMAN wearing white mantilla and blue green robe. Painted about 1583-85. See Legandre and Hartmann, *El Greco*, Pl. 3. (Compare *El Greco*, Phaidon Edition, Pl. 75.) [Plate 93]

Lent by MRS. TOMAS HARRIS.

353. PEN and WASH DRAWING. ST. MATTHEW or ST. JOHN THE EVANGELIST with an ANGEL. About 1590. See F. Rutter, *El Greco*, Pl. 79.

Lent by MARK OLIVER.

#### SPIRIDION CHRYSOLORAS. About A.D. 1550

354. PANEL. THE BAPTISM IN JORDAN. Below a realistic Allegorical figure of the river-god Jordan. Signed 'The hand of Spyridon Chrysoloras'. Muratoff calls this painter 'one of the greatest in the Cretan School. His art, as well as the art of some other Cretan painters, was the starting point of the art of the Cretan, *El Greco*, whose contemporary Spiridion Chrysoloras seems to have been.'

[Plates 91, 92]

Lent by CHARLES SELTMAN.

#### LAURENTIOS. About A.D. 1571

355. PAINTING on VELLUM. THE BATTLE OF LEPANTO, fought in 1571. Above Saint Spyridion, Saint Justina, the Virgin and Child, Saint Pelagia, Saint Eleutherios; below angels as champions of the Christian fleet and Christ enthroned in a medallion. The Turkish fleet is on the left hand, the Venetian fleet on the right. Dedication and signature are on the back. (*J.H.S.*, I, p. 1 ff.)

Lent by the TRUSTEES OF THE BRITISH SCHOOL at Athens.

#### CRETAN SCHOOL. About A.D. 1600

356. PANEL. CHRIST and ST. MARY MAGDALENE. Middle distance, THREE MARYS at the SEPULCHRE. CALVARY and JERUSALEM in distance. From a monastery in CRETE. [Plate 94]

357. PANEL. THE ENTOMBMENT OF THE VIRGIN, who is lowered into the tomb by THREE ANGELS. Above, ELEVEN APOSTLES in clouds. Compare 'The Dormition of the Virgin' by Rublev, No. 342 and 'The Old Testament Trinity', No. 345. [Plate 94]

Both lent by the TRUSTEES OF THE NATIONAL GALLERY.

358. PANEL. ST. JOHN THE FORERUNNER winged.

Compare St. John Baptist of No. 354 by Chrysoloras.

Lent by SYDNEY BURNEY.

SCHOOL OF CONSTANTINOPLE. About A.D. 1600

359. PANEL. ST. JOHN BAPTIST and ST. MARINA. There is a memorial inscription and the date 1741, but it is probable that this is a later addition. [Plate 96]

Lent by PROFESSOR and MRS. D. TALBOT RICE.

DEMETRIOS NOMIKOS. About A.D. 1600

360. PANEL. THE MOURNING AT THE TOMB. Our Lady supports the head of Christ; St. John leans over; Nicodemus on right with ladder; on left the Magdalene with arms raised. Signed 'The hand of Demetrios Nomikos'. [Plate 96]

Lent by CHARLES SELTMAN.

MANNER OF MICHAEL DAMASKINOS. About A.D. 1600

361. PANEL. TWO REGISTERS: above the Deësis; below Saints Nicholas, Basil, and Simeon.

Lent by PROFESSOR and MRS. D. TALBOT RICE.

EMMANUEL ZANFURNARIS. About A.D. 1620

362. PANEL. SCENES FROM THE LIFE AND DEATH OF S. EPHRAIM SYRUS. The painting is closely akin to one showing the same subject in the Vatican, but here the original gold sky has been painted over in the 18th century with a landscape and blue sky in the Italian manner. See Bettini, *La Pittura di Icone Cretese-Veneziana*, p. 44.

[Plate 95]

Lent by CAPTAIN E. G. SPENCER-CHURCHILL.

EMMANUEL LAMBRADOS. About A.D. 1650

363. PANEL. ST. ONOUPHRIOS IN THE WILDERNESS. Signed 'The hand of Emmanuel Lambrados'. CRETAN SCHOOL.

Lent by LORD MELCHETT.

MAINLAND SCHOOL. About A.D. 1650

364. DIPTYCH in miniature style. CHRIST appearing to two groups of SAINTS.

Lent by CAPTAIN E. G. SPENCER-CHURCHILL.

CRETAN SCHOOL. About A.D. 1650

365. PANEL. In the four quarters, Virgin and Child, St. Nicholas, St. George, St. Michael. [Plate 97]

Lent by PROFESSOR and MRS. G. TALBOT RICE.

EMMANUEL TZANES. About A.D. 1680

366. PANEL. SS. COSMAS and DAMIAN. Above, CHRIST in glory.  
[Plate 98]

Lent by the TRUSTEES OF THE NATIONAL GALLERY.

LATE CRETAN SCHOOL. About A.D. 1680

367. PANEL. SS. BASIL, CHRYSOSTOM AND GREGORY. On the left below the Donor kneeling. He wears full-bottomed wig and clothing of the end of the 17th century. 'This is in the same style as that employed by Emmanuel Tzanes.' See No. 366—(MURATOFF).  
[Plate 99]

Lent by CHARLES SELTMAN.

DEMETRIOS PHOSKALIS. 18th century

368. PANEL. ST. LUKE painting the portrait of the VIRGIN. On either side Italianate angels. IONIAN ISLANDS SCHOOL. Signed *Demetrios Phoskalis*, dated 1710 (?).

Lent by COLONEL F. BEDDINGTON.

IVORIES

369. IVORY CARVING. A SHEPHERD and RAMS. About A.D. 300.  
[Plate 100]

Lent by NORWICH CASTLE MUSEUM.

370. BONE. Part of a knife handle. A RUNNING DEER. About A.D. 400.

Lent by PROFESSOR and MRS. D. TALBOT RICE.

371. IVORY PLAQUE. ST. PETER DICTATING THE GOSPEL TO ST. MARK; an angel between them. ALEXANDRIAN work, about A.D. 550. (*V. and A. Catal. Ivories*, Pl. x.)  
[Plate 101]

Lent by the TRUSTEES OF THE VICTORIA AND ALBERT MUSEUM.

372. BONE PLAQUE. ANGEL HOLDING A VASE. Originally part of a book-binding. About A.D. 550.

Lent by PROFESSOR and MRS. D. TALBOT RICE.

373. IVORY PANEL from a CASKET. JOSHUA RECEIVING ENVOYS FROM THE PEOPLE OF GIDEON. About A.D. 900. (*V. and A. Catal. Ivories*, Pl. xvi.)  
[Plate 100]

374. IVORY stained green. Half-length figure of CHRIST PANTOKRATOR ('Lord of All'). About A.D. 900. (*V. and A. Catal. Ivories*, Pl. xvii.)  
[Plate 102]

375. LARGE IVORY PANEL from a book-cover. In the centre St. John Baptist; above, St. Philip and St. Stephen; below, St. Andrew and St. Thomas. About 1100. (*V. and A. Catal. Ivories*, Pl. xviii.)  
[Plate 103]

376. IVORY, the background cut away. CHRIST ENTHRONED GIVING BLESSING. About A.D. 1100. (*V. and A. Catal. Ivories*, Pl. xxiv.)  
[Plate 100]

377. IVORY CENTRE of a TRIPTYCH. Above, death of the Virgin (compare the panel No. 342); centre, four Saints, Gregory of Nyssa, Basil, Paul and Peter; below, Saints Cosmas, Damian, Nicholas, and John Chrysostom. About A.D. 1150. (*V. and A. Catal. Ivories*, Pl. xx.)  
[Plate 104]

All lent by the TRUSTEES OF THE VICTORIA AND ALBERT MUSEUM.

378. IVORY or WALRUS TUSK PLAQUE. BUST OF A SAINT. About A.D. 1150.

379. IVORY. THE NATIVITY. About A.D. 1350.

Both lent by PROFESSOR and MRS. G. TALBOT RICE.

## METAL AND STONES

380. BRONZE STEEL-YARD WEIGHT, representing an EMPEROR (perhaps VALENTINIAN I, A.D. 364–375) seated with ORB and SHIELD.  
[Plate 105]

381. BRONZE STEEL-YARD WEIGHT in the shape of a draped bust. About A.D. 600.

Both lent by PROFESSOR A. B. COOK.

382. SILVER VESSEL, BOAT-SHAPED, a LION'S HEAD at either end. Inside, engraved SCROLLS and BIRDS. Outside, inscription—precepts for the miser and the drunkard. They appear to read: 'Let not death enjoy your riches' (?), and 'Wine is not bad, but drunkenness is an evil'. Probably from CONSTANTINOPLE. About A.D. 1000.  
[Plate 105]

Lent by LOUIS CLARKE.

383. PLAQUE in SILVER GILT, repoussé work. Bust of OUR LADY, ORANS. From CONSTANTINOPLE. About A.D. 1050. (See *B.A.* p. 165 ff.)  
[Plate 106]

Lent by MESSRS. SPINK AND SON.

384. TWO SINGLE GOLD EARRINGS. BYZANTINE work. 10th to 12th century. (In the Byzantine Empire there appears to have been a fashion of wearing only one earring, a mode which occurred in Western Europe at a later period.)  
[Plate 108]

Both lent by LEIGH ASHTON.

385. PLAQUE in Bronze. BUST OF A SAINT; the inscription perhaps later. About A.D. 1000.

Lent by PROFESSOR and MRS. D. TALBOT RICE.

386. GREEN BASALT MEDALLION with facing bust of the Virgin and the inscription of Nikephoros Botaniates, Emperor in Constantinople from A.D. 1078 to 1081. (*V. and A. Catal. Ivories*, p. 47.) [Plate 106]

Lent by the TRUSTEES OF THE VICTORIA AND ALBERT MUSEUM.

387. PLAQUE in Bronze. CHRIST. About A.D. 1100.

388. AMETHYST PLAQUE, THE VIRGIN. About A.D. 1150.

389. PLAQUE in Copper gilt. THE ANGEL OF THE ANNUNCIATION. Probably part of a book cover. About A.D. 1200.

390. SEAL in Lead of an Oecumenical Patriarch. THE VIRGIN AND CHILD. Reverse inscription. About A.D. 1200.

391. PLAQUE of Paste imitating lapis lazuli. ST. THEODORE, head missing. About A.D. 1200.

392. PROCESSIONAL CROSS. About A.D. 1200. Bronze gilt.

393. PROCESSIONAL CROSS. About A.D. 1300. Bronze, with engraved design.

All lent by PROFESSOR and MRS. G. TALBOT RICE.

## POTTERY

394. DISH of red clay with cream slip and INCISED patterns. In centre, an EAGLE. Around imitation Cufic script. SGRAFFITO WARE. About A.D. 1000. (See *B.A.* p. 188.)

Lent by CHARLES SELTMAN.

395. REVETMENT PLAQUE in form of column, probably forming a frame for a panel. POLYCHROME WARE. About A.D. 1100.

396. DEEP POT with dark green glaze, and incised rope-work design. Probably made at CONSTANTINOPLE. About A.D. 1100.

397. BASE of BOWL bearing an eagle. Impressed ware from CONSTANTINOPLE. About A.D. 1100. [Plate 107]

398. SHALLOW PLATE bearing imitation Cufic design. POLYCHROME WARE from CONSTANTINOPLE. About A.D. 1100.

All lent by PROFESSOR and MRS. D. TALBOT RICE.

399. DEEP BOWL, cream slip and INCISED patterns. In centre, CAT'S HEAD; around, four medallions with BOUNCING HARES. SGRAFFITO WARE. About A.D. 1100-1200.

400. SHALLOW BOWL of brown clay with green slip and INCISED patterns. Galloping bob-tailed NAGS and NAUTILUS SHELLS. SGRAFFITO WARE. About A.D. 1100-1200. [Plate 107]
401. PORRINGER of red clay with cream slip and INCISED GEOMETRIC pattern. SGRAFFITO WARE. About A.D. 1100-1200.
402. DISH of red clay with cream slip and INCISED patterns; two PANTHERS in centre. SGRAFFITO WARE. About A.D. 1100-1200.
403. PLATE of red clay with cream slip and INCISED patterns, green added. In centre, a CROCODILE. SGRAFFITO WARE. About A.D. 1200-1300.
404. PLATE of red clay with cream slip and INCISED patterns, green added. In centre, an OSTRICH. SGRAFFITO WARE. About A.D. 1200-1300.
405. DEEP BOWL with polychrome glazes and slight engraving; stylized FLORAL motifs. About A.D. 1100-1200.
406. PORRINGER with polychrome glazes and slight engraving; a PARROT on a Bush. About A.D. 1100-1200.
407. LARGE DEEP BOWL with cream, green and sepia glazes; a PARROT in the centre. About A.D. 1100-1200. (See *B.A.* pp. 187, 188 for these bowls.)
408. SHALLOW BOWL of brown clay with yellow slip and INCISED patterns. Coarse SGRAFFITO WARE. About A.D. 1200-1300. All lent by CHARLES SELTMAN.
409. BOWL with floral design. SGRAFFITO WARE. About A.D. 1300.
410. BOWL bearing two doves. SGRAFFITO WARE from THESSALONIKE. About A.D. 1300.
411. BASE of DISH bearing a goat. PAINTED WARE. About A.D. 1300.
412. SMALL BOWL with geometric design. INCISED WARE. About A.D. 1200 to 1300.
413. SHALLOW DISH of marbled ware. About A.D. 1400.
414. DEEP BOWL with a human figure. SGRAFFITO WARE from CYPRUS. About A.D. 1400. All lent by PROFESSOR and MRS. D. TALBOT RICE.
415. DEEP BOWL with cream, green and blackish glazes; VEGETABLE motifs. 16th century. Lent by CHARLES SELTMAN.

## EMBROIDERIES

416. BOLSTER CASE, polychrome. Conventional DEER and BIRDS. in field. From the IONIAN ISLANDS. About 1750. (*M. & N.E.E.*, p. 47, 9.)

Lent by MRS. F. H. COOK.

417. LARGE BEDSPREAD. In each corner a TREE between PEACOCKS. From the IONIAN ISLANDS. About 1750.

Lent by JACQUELINE CHITTENDEN.

418. LARGE BEDSPREAD with HUMAN FIGURES occurring in border. Polychrome. From the IONIAN ISLANDS. About 1750.

419. LARGE BEDSPREAD with TULIPS occurring in border. Polychrome. From the IONIAN ISLANDS. About 1750.

Both lent by MESSRS. LIBERTY AND CO.

420. PILLOW CASE, polychrome. Stylized STAGS and PEACOCKS in bands. From the IONIAN ISLANDS. About 1750.

Lent by MRS. LEONARD RUSSELL.

421. PILLOW CASE. In the centre a CARNATION-LIKE FLOWER and golden birds. From KYTHERA, IONIAN ISLANDS. About 1750.

422. BOLSTER CASE with polychrome floral pattern. From KYTHERA. About 1750.

423. PILLOW CASE. Above are CARNATION-LIKE FLOWERS and coloured BIRDS. From KYTHERA. About 1750. [Plate 111]

424. PILLOW CASE. Two very large COCKS. From KYTHERA. About 1800. [Plate 112]

All lent by JACQUELINE CHITTENDEN.

425. BORDER of a BEDSPREAD, polychrome. LARGE ROSE SPRAY designs. From YANNINA. About 1750. (*M. & N.E.E.*: p. 50, 16.)

426. PILLOW CASE, polychrome. ROSE SPRAY designs. From YANNINA. About 1750. (*M. & N.E.E.*: p. 50, 18.)

Both lent by MRS. F. H. COOK.

427. SQUARE COVER in lustrous polychrome silks. From YANNINA. About 1700.

Lent by CHARLES SELTMAN.

428. BEDSPREAD, polychrome, lustrous silks. The centre a later addition. From YANNINA. About 1750.

Lent by MESSRS. LIBERTY AND CO.

429. BOLSTER CASE with polychrome floral sprays. From YANNINA. About 1750.

Lent by JACQUELINE CHITTENDEN.



430. KERCHIEF with bright tasselled FRINGES. From YANNINA. About 1800.  
Lent by CHARLES SELTMAN.
431. KERCHIEF with scarlet FLOWERS. Gold thread and polychrome silks. From YANNINA. About 1750.  
Lent by JACQUELINE CHITTENDEN.
432. A STRIP, polychrome. CARNATIONS and TULIPS. Perhaps from EPIRUS. About 1750.  
Lent by MRS. LEONARD RUSSELL.
433. KERCHIEF, polychrome, fine design. From EPIRUS. About 1820.  
Lent by the MASTER OF JESUS COLLEGE and MRS. TILLYARD.
434. BED VALANCE polychrome, with FRIEZE of COCKS. From SKYROS. About 1800.  
Lent by JACQUELINE CHITTENDEN.
435. PILLOW CASE, polychrome. Four large two-handled VASES with foliage. From SKYROS. About 1800. (*M. & N.E.E.*: p. 62, 60.)  
Lent by MARY BALDWIN.
436. Part of a BEDSPREAD, polychrome. A row of seven sailing CAIQUES. From SKYROS. About 1850. (*M. & N.E.E.*: p. 62, 59.)  
Lent by MRS. F. H. COOK. [Plate 111]
437. PILLOW CASE with HAIRY SERPENTS and BIRDS on TREES. From SKYROS. About 1800.
438. The HEM of a girl's SKIRT with a FRIEZE of large and tiny BIRDS. Brocade GUSSETS. From SKYROS. About 1700.  
Both lent by CHARLES SELTMAN.
439. Part of a SKIRT HEM. A FRIEZE OF BIRDS. From SKYROS. About 1800.  
Lent by JACQUELINE CHITTENDEN.
440. A PIECE, polychrome. CATS climbing BUSHES. From PAROS. About 1750.
441. KERCHIEF with TASSELS. Delicate embroidery in gold, silver, and polychrome silks. From MYTILENE. About 1750.
442. KERCHIEF with TASSELS, polychrome. From MYTILENE. About 1800.  
All lent by CHARLES SELTMAN.
443. KERCHIEF with polychrome FLOWERS. From POTAMIA, CHIOS. About 1750.  
Lent by PHILIP ARGENTI.

444. KERCHIEF, polychrome. BIRDS, CYPRESSES and geometric designs. From the EASTERN AEGEAN ISLANDS. About 1750.  
Lent by MRS. LEONARD RUSSELL.
445. Part of a SKIRT BORDER, polychrome. Large VASES, DOUBLE EAGLES, SIRENS, DRAGONS, PEACOCKS, DEER, BIRDS, and DOGS. Below is a MAN playing a VIOLIN and a WOMAN dancing. From CRETE. About 1750. (*M. & N.E.E.*: p. 65, 70.) [Plate 112]  
Lent by the MASTER OF JESUS COLLEGE and MRS. TILLYARD.
446. BED CURTAIN, polychrome. Ten STRIPS of LEAF pattern. From AMORGOS, CYCLADES. About 1750. (*M. & N.E.E.*: p. 52, 26.)  
Lent by MRS. F. H. COOK.
447. PILLOW CASE in red with small touches of blue. DIAMOND pattern. From NAXOS. About 1700. (*M. & N.E.E.*: p. 55, 35.)  
Lent by MRS. JENKINS. [Plate 113]
448. A PIECE in red with strips of blue and green. From NAXOS. About 1750.  
Lent by JACQUELINE CHITTENDEN.
449. BED CURTAIN, polychrome. Probably from PHOLEGANDROS, CYCLADES. About 1650. (*M. & N.E.E.*: p. 51, 21.) [Plate 114]
450. BED CURTAIN, red, green and black. Probably from PHOLEGANDROS. About 1650. (*M. & N.E.E.*: p. 52, 23.)  
Both lent by MRS. F. H. COOK.
- 451, 452. TWO BED CURTAINS. Probably from PHOLEGANDROS. About 1750.
453. LARGE BED CURTAIN with geometric designs in red. From the CYCLADES, possibly PHOLEGANDROS. About 1700.  
All lent by MESSRS. LIBERTY AND CO.
454. BED TENT, polychrome. Above the gable, PARROTS, PEACOCKS, DOUBLE EAGLES, LIONS, SHIPS, and a LADY framed in a CASTLE GATE. From COS, DODECANESE. About 1700. (*M. & N.E.E.*: p. 59, 50.) [Plate 116]  
Lent by MRS. F. H. COOK.
455. BED TENT DOOR, polychrome. Above the gable, BIRDS, DOUBLE EAGLES, DEER, etc. From COS. About 1750. (*M. & N.E.E.*: p. 59, 51.)  
Lent by the MASTER OF JESUS COLLEGE and MRS. TILLYARD.
456. BED TENT. Brilliant polychrome. GEOMETRIC patterns. From COS. About 1700.  
Lent by MESSRS. LIBERTY AND CO.

457. BED CURTAIN, polychrome. From PATMOS, DODECANESE. About 1600.
458. BED CURTAIN with design in red and two greens. From PATMOS. About 1650.  
Both lent by CHARLES SELTMAN.
459. BED CURTAIN, polychrome. Small galloping DRAGONS interspersed among the LEAVES. From PATMOS. About 1750. (*M. & N.E.E.*: p. 60, 53.)  
Lent by the MASTER OF JESUS COLLEGE and MRS. TILLYARD.
460. STRIP of a CURTAIN, polychrome. Geometric designs and STAGS in centre. From PATMOS. About 1750.  
Lent by MRS. LEONARD RUSSELL.
- 461, 462. PAIR of BED HANGINGS. Brilliant polychrome. From RHODES. About 1750.  
Both lent by MESSRS. LIBERTY AND CO.
463. BED TENT DOOR, polychrome. In the spandrels above the gable are PEACOCKS. From RHODES. About 1750. (*M. & N.E.E.*: p. 57, 43.)  
Lent by MRS. F. H. COOK.
464. Part of BED CURTAIN, polychrome and GEOMETRIC. From RHODES. About 1750.
465. LARGE CURTAIN with designs in red, pink, and two greens. From RHODES. About 1750.  
Both lent by MESSRS. LIBERTY AND CO.
466. Part of BED CURTAIN. Designs in red and green. From RHODES. About 1800.  
Lent by the MASTER OF JESUS COLLEGE and MRS. TILLYARD.
467. KERCHIEF with TASSELS, polychrome and geometric. From RHODES. About 1800.  
Lent by MRS. LEONARD RUSSELL.
468. EPIROTE GIRL'S COAT for FESTAL OCCASIONS. Wine-coloured velvet with heavy gold brocade. From EPIRUS. About 1780.  
Lent by CHARLES SELTMAN.
469. ANOTHER similar COAT. About 1780. [Plate 115]  
Lent by JACQUELINE CHITTENDEN.
470. EPIROTE GIRL'S COAT for FESTAL OCCASIONS. Scarlet velvet with heavy gold and silver brocade. From EPIRUS. About 1780.  
Lent by RHODA DAWSON.

## METAL, ETC.

471. NECKLACE of pale gold and pearls. BYZANTINE. About 1500.  
[Plate 109]

472. BRONZE VESSEL for HOLY OIL in the shape of a STYLIZED DOVE on pierced geometric stand. 15th to 16th century. Both lent by CHARLES SELTMAN.

473. BONE PLAQUE, heart shaped. The Tree of Jesse. Originally gilt. About 1550. Probably from MOUNT ATHOS. Lent by PROFESSOR and MRS. D. TALBOT RICE.

474. IVORY PLAQUE with a carving representing the OLD TESTAMENT TRINITY, the background influenced by the CRETAN SCHOOL. Probably from a Slavonic monastery on MOUNT ATHOS. 16th century. [Plate 110]

Lent by JOHN SELTMAN.

475. BOWL of hard OLIVE-WOOD. Facing LION'S HEAD with TWO BODIES, a DRAGON, classical borders and medallion. Probably seventeenth-century work. From CORFU. (A two-bodied lion occurs on a famous Minoan seal.) [Plate 110]

Lent by A. F. BUXTON.

476. GREAT SEAL in lead of a PATRIARCH. The Virgin and Child. Reverse inscription: 'Gabriel by the mercy of God Archbishop of Constantinople-New Rome and Oecumenical Patriarch.' Dated 1702.

Lent by LEIGH ASHTON.

## SILVER

477. SILVER BOWL with inscribed base and floral designs. From NORTHERN GREECE. Dated 1720.

Lent by LOUIS CLARKE.

478. SILVER BELT CLASP. Birds in foliage. YANNINA work. 18th century.

479. SILVER BOWL, repoussé with Deer and Foliage. From EPIRUS. About 1700.

480. SILVER BOWL, in the centre a figure of a reclining Stag, the head of which revolves. From EPIRUS. About 1750. [Plate 109]  
All lent by PHILIP ARGENTI.

481. WOOD CARVING. The Tree of Jesse, in contemporary SILVER FRAME. About 1750.

Lent by PROFESSOR E. H. MINNS.

482. SILVER BOWL with central boss. From EPIRUS. About 1780. Lent by PHILIP ARGENTI.
483. SILVER BOWL, gilt centre and external ornaments. About 1650. From EPIRUS.
484. SILVER BOWL, repoussé. In centre a reclining STAG the head of which revolves. Around four EVANGELISTS. About 1750.
485. ANOTHER. STAG gilt. Plant designs. About 1750.
486. ANOTHER. Gilt centre and medallions. SAINTS and HERALDIC ANIMALS. About 1750. All from EPIRUS.
487. FLAT SILVER BOWL. LION attacking STAG; around GOATS, HARES, etc. About 1750. From EPIRUS.
488. SILVER BOWL. DOUBLE EAGLE, around BIRDS and PLANTS. About 1800. From EPIRUS.
- All lent by E. S. DE BEER.

## POTTERY

489. DOVE in glazed pottery, cream and polychrome. From SKYROS. 16th century.  
Lent by MARY BALDWIN.
490. EGG in glazed pottery, polychrome with CHERUBS' heads; perhaps COPTIC work. From THESSALONIKE. 17th century.  
Lent by CHARLES SELTMAN.
491. PLATE bearing the design of a bird. Blue painted ware, probably from one of the Aegean islands. About 1700.  
Lent by PROFESSOR and MRS. D. TALBOT RICE.

## PAINTING

### SEVENTEEN PICTURES FOLLOW, GRACIOUSLY LENT BY HIS MAJESTY THE KING

General Makryjannis, a hero of the Greek War of Independence, desiring to leave a written record of the war accompanied by illustrations of battles, summoned to his aid a gifted but untutored Spartan named Panagiotis Zographos who produced between the years 1836 and 1839 five sets of pictures on coarse hand-made paper. More than one of these sets seems to have disappeared, though probably the best preserved is the one in Windsor Castle. The British envoy in Greece sent it to Lord Palmerston, who forwarded it to Queen Victoria about 1840. One allegory and sixteen battle pictures by the Spartan painter were exhibited by the King's gracious permission.

Zographos is not likely to have seen many secular western paintings, but he was clearly familiar with Byzantine sacred art which is often indifferent to any fixed perspectival relation between one group in a picture and another group. This is exemplified in the Nativity by Victor (No. 347) and the Agony by El Greco (No. 348), and the same indifference to perspective marks the work of Zographos. In some of his pictures there are representations of successive events precisely as there are in sacred art when it tells a story. 'But the whole is instinct with life, strangely impressive, even from the point of view of draughtsmanship' . . . and startling for 'the painter's wonderful sense of colour. He was, without a doubt, a fine artist by nature. Each of his pictures, so naïve in its conception, has a definite and beautiful colour scheme.' (*Times Literary Supplement*, December 23rd, 1926.) His paintings of sea-fights call for comparison with the picture by the monk Laurentios of the naval Battle of Lepanto (No. 355) painted more than two and a half centuries before.

492. (1) AN ALLEGORY. Above, the ALMIGHTY; below KING OTHO and QUEEN AMALIA, the TSAR NICHOLAS, QUEEN VICTORIA, and KING LOUIS PHILIPPE of FRANCE. At the side, the CLERGY and PEOPLE OF GREECE are praising the LORD. [Plate 117]

493. (2) THE FALL OF CONSTANTINOPLE. The CITY; the CAMP of the SULTAN; the SULTAN ENTHRONED; PATRIARCHS and CLERGY; GREEK PATRIOTS taking to the mountains. In the foreground HELLAS in chains. [Plate 117]

494. (5) THE BATTLE OF GRAVIA on the slopes of MOUNT PARNASSUS.

495. (6) THE BATTLE OF LANGADA AND COMPOTI. [Plate 118]

496. (7) THE BATTLE OF VASILIKA. BAÏRAM PASHA with an ARMY and a train of WAGONS and CAMELS marches on Vasilika.

[Plate 118]

497. (8) THE BATTLE OF TRIPOLITZA and neighbouring villages. NOTABLES and OFFICERS in council. ARCHBISHOPS and CLERGY are present. WOMEN are taking water to the troops.

498. (10) THE FIRST BATTLE OF ATHENS. THE ACROPOLIS and the ODEON are occupied by TURKS. The Greeks have scaling ladders. In the foreground WOMEN tend the WOUNDED. Observe HADRIAN'S GATE and columns of the TEMPLE OF ZEUS OLYMPIOS. [Plate 119]

499. (11) THE BATTLES OF ARGOS and CORINTH, both of which citadels are shown. Also NAUPLIA with the fortress of PALAMIDI.

500. (13) THE SIEGE and BATTLE OF NAVARINO, showing the new fort besieged by IBRAHIM and the villages occupied by MAKRYJANNIS. [Plate 119]

501. (14) THE BATTLE OF THE WINDMILLS of NAUPLIA and the FRIGATE of ADMIRAL DE RIGNY. [Plate 120]

502. (15) A COMPOSITE VIEW of various BATTLES in and around MISSOLONGHI.

503. (17) THE BATTLE OF ANALATOS near ATHENS. Greek forces attempt to relieve their compatriots besieged on the ACROPOLIS.

504. (18) THE BATTLE OF PEIRAEUS and PHALERON. In the harbour are the Frigate HELLAS with ADMIRAL MIAOULIS and a STEAMER on board of which is HASTINGS; there are WINDMILLS and the harbour of MUNYCHIA. The British and other Philhellenes are conspicuous.

505. (19) THE SIEGE OF ATHENS in 1827. The ACROPOLIS is occupied by Greeks and Philhellenes. Turkish cannons are firing in the foreground. [Plate 120]

506. (20) THE NAVAL BATTLE OF NAVARINO with the Fort of NEOKASTRON, the Island of SPHACTERIA; the Fleet of the protecting powers attacks and burns the Turkish warships. There are several FIRE-SHIPS. [Plate 121]

507. (22) VARIOUS BATTLES FOUGHT IN GREECE. THEBES occupies the central position. CLERGY, NOTABLES, OFFICERS and TROOPS are shown. The Commander-in-Chief, YPSILANTIS, approaches with his trained Bands. [Plate 121]

508. (23) THE BATTLES OF CRETE and of SAMOS. These Islands, although not within sight of one another, are combined in order to make an attractive picture.

### GEORGE BOUMASSOU

509. PANEL. VIRGIN and CHILD. Signed 'George Boumassou, Engraver'. From TRIKÉRI, ATTICA. Dated 1847.  
Lent by SIR ELLIS MINNS.

The following seventeen paintings by contemporary Greek artists were sent by the British Council at the request of the director of the Exhibition. The work of these artists represents only one aspect of contemporary Greek painting.

## S. PAPALOUKAS

510. Landscape on Salamis.  
511. Landscape on Salamis.  
512. Street in Lesbos.  
513. Street in Lesbos.

[Plate 122]

## F. CONTOGLOU

514. Head of a Shepherd.  
515. Girl's Head.  
516. Mountaineers in Hiding. (Compare Nos. 347 and 348.)  
517. 'Socrates.'

[Plate 123]

## H. GHIKA

518. Landscape, Hydra, 1938.  
519. Tempera. Composition in White, 1938.  
520. Encaustic. Composition, 1939.

[Plate 124]

## B. SEMERZIDIS

521. Resistance: the Council of Self-administration, 1944.  
522. Ravine in Argytea.  
523. Spring in Evrytania.

[Plate 125]

## E. DIAMANTOPOULOS

### *Gouaches*

524. Head of a Woman.  
525. Barber's Shop.  
526. Woman reading, 1945.

TWELVE LITHOGRAPHS in COLOUR after paintings by *Athena Tarsouli* from the portfolio *Costumes Grecs*. The lithography by *Costa Grammatopoulos* in ATHENS, 1941.

527. Woman from Attica; 528. Shepherd, Arachova; 529. Farmer, Chalcis; 530. Girl of Cyme; 531. Woman, Trikeri; 532. Girl, Pharsala; 533. Woman, Yannina; 534. Farmer, Pogoni; 535. Woman of the Pindus Nomads; 536. Landowner's wife, Argyrocastro; 537. Macedonian Girl of Roumlouki; 538. Thracian from Cavacli.

All lent by JUSTIN VULLIAMY.



## SILVER

539. LARGE SILVER BOWL, in centre pentagram. About 1800.
540. LARGE BOWL, silver gilt. In centre Church of the Holy Sepulchre. Above, a Patriarch consecrating a Bishop. About 1800.  
Both lent by PHILIP ARGENTI.
541. SILVER MESOMPHALOID BOWL. In raised centre SHEPHERD and GOAT. Around SHEPHERDS, HUNTERS and GAME. About 1850.  
From EPIRUS.
542. SILVER BOWL. GEOMETRIC and FLORAL patterns. About 1900. From EPIRUS.  
Both lent by E. S. DE BEER.
543. PAIR of SILVER BODICE-CLASPS. From EPIRUS. Early 19th century.  
Lent by JACQUELINE CHITTENDEN.
544. SILVER travelling PEN and INK CASE. From EPIRUS. About 1820.
545. SILVER CHARM, ST. GEORGE and the DRAGON, on chain. From EPIRUS. About 1820.
546. SILVER filigree BELT. From EPIRUS. About 1820.
547. PAIR of SILVER BODICE-CLASPS. From EPIRUS. About 1820.
548. SILVER SKULL CAP. From EPIRUS. About 1820.  
All lent by MRS. P. J. DIXON.
549. SILVER FLASK, repoussé. A HORSEMAN from EPIRUS. About 1820.
550. SILVER LOCKET. ST. CONSTANTINE and ST. HELENA. On reverse: St. Demetrios. Dated 1st March 1840.
551. SILVER BOX. Bird and scroll work. 19th century.
552. SILVER LOCKET. ANNUNCIATION and ST. MICHAEL. Inside the Virgin and Child in carved wood. About 1850.  
All lent by PHILIP ARGENTI.
553. SILVER NECKLACE of fine filigree work. From the GREEK ISLANDS. About 1850.
554. BELT with pierced SILVER GILT PLAQUES. From EPIRUS. About 1850.  
Both lent by MRS. P. J. DIXON.
555. SILVER BOX on chain. ST. GEORGE and ST. MICHAEL. From EPIRUS. About 1850.  
Lent by CAMILLA HAMBLING.

556. SILVER GILT CROSS with red cylinder beads. From CYPRUS. 19th century.

557. SILVER CROSS with blue turquoise centre. From CYPRUS. 19th century.

558. SILVER CROSS with garnet-like pendants. From CYPRUS. 19th century.

All lent by the MASTER OF JESUS COLLEGE and MRS. TILLYARD.

559. NECKLACE of SILVER GILT set with stones. NORTHERN GREEK. 19th century.

Lent by MRS. ROMILLY JENKINS.

560. SILVER PATTEN with vine border. Made in Greece about 1935. [Plate 108]

Lent by MR. and MRS. JOHN CARRAS.

561. LEAD PIN surmounted by a COCK on the back of which is another bird. MACEDONIAN work. 20th century.

Lent by MARY BALDWIN.

562. SILVER FIGURINE with traces of gilding. ST. MICHAEL militant. From ATHENS. 20th century. [Plate 108]

Lent by MARY BALDWIN.

## WOOD

563. WOOD CARVING. A DISTAFF shaped like a trident-head with geometrical carving. From TZIEPANA near MANTINEA, ARCADIA. It is dated 1876.

Lent by the GOVERNORS OF CHARTERHOUSE.

564. WOOD CARVING. A BISHOP enthroned between birds and acolytes. From SKYROS. 1938. [Plate 126]

565. WOOD CARVING (cigarette holder). NIKE or ANGEL blowing trumpet upon a stylized monster. From SKYROS. 1938. [Plate 126]  
Both lent by CAMILLA HAMBLING.

566. WOOD CARVING. Head of a shepherd's crook elaborately carved with SEA MONSTERS. From ARGOS. Made in 1945.

[Plate 127]

Lent by MARY BALDWIN.

567. WOOD CARVING. ST. GEORGE. From MOUNT ATHOS. About 1915.

Lent by the MASTER OF JESUS COLLEGE and MRS. TILLYARD.

568. WOOD CARVING. ST. GEORGE. From MOUNT ATHOS. 1918.  
Lent by the MASTER OF EMMANUEL.

569. WOOD CARVING. Virgin and Child. From MOUNT ATHOS.  
20th century.

Lent by PHILIP ARGENTI.

570. WOODEN SPOON with fine carved handle. 20th century.

Lent by MRS. LEONARD RUSSELL.

## IVORY

571. IVORY CARVING. ST. GEORGE and DRAGON. From MOUNT  
ATHOS. 20th century.

Lent by PHILIP ARGENTI.

## POTTERY

572. MODERN TERRACOTTA ANTEFIX. The local potter has  
adapted ancient designs: PALMETTE, head of HERMES, two THYRSI,  
AEOLIC VOLUTES. From a modern house in SPARTA. About 1900.

[Plate 128]

Lent by CAMILLA HAMBLING.

## POTTERY FROM SKYROS

Made in SKYROS about 1938

573. MUG with birds.

574. MUG with stylized VEGETABLE motif.

575. INCENSE CUP.

All lent by MARY BALDWIN.

576. Double 'ASKOS' with FISH.

Lent by CHARLES SELTMAN.

577. Triple 'ASKOS' with LOOP HANDLES and SPOUT, decorated  
with ROSETTES and FISH.

Lent by JACQUELINE CHITTENDEN.

578. Double 'ASKOS' with LEAVES above and FISH below.

579. Triple 'ASKOS' decorated with BIRDS.

580. WATER JAR with four handles. ROSETTES on shoulder and  
FISH beneath.

581. Large WATER JAR with BRANCH pattern on shoulder and  
frieze of LEAVES beneath. . . . .

582. VASE with LID decorated with FISH above and BIRD below.

583. AMPHORA with SNAKE pattern on neck and BRANCH on  
shoulder.

All lent by MARY BALDWIN.

## THE EXHIBITION OF

# GREEK ART

3000 B.C.—A.D. 1945

was sponsored by the National Association of Hellenes in Great Britain. It opened on Friday, February 15th, and closed on Sunday, March 17th, 1946, being held in the Galleries of the Royal Academy of Arts, Burlington House, Piccadilly, London

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*The authors have allowed their personal inclination to govern their choice in the spelling of Greek names.*

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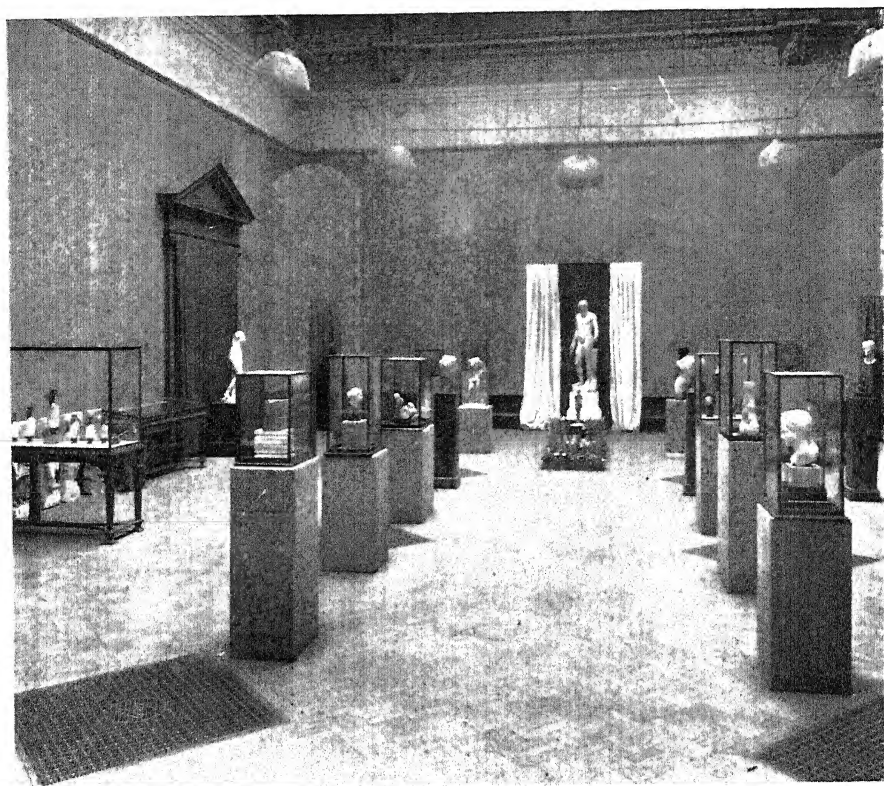


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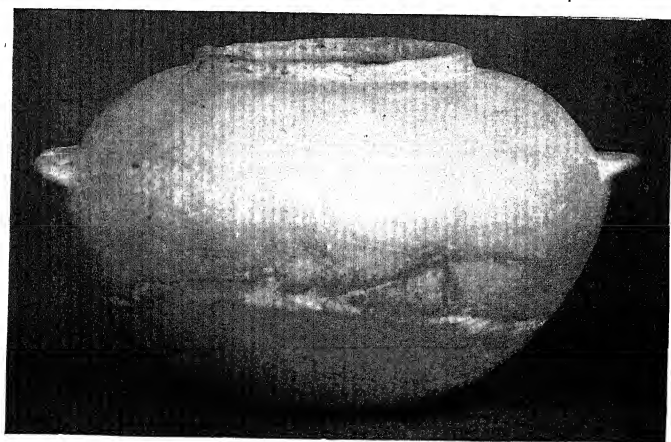
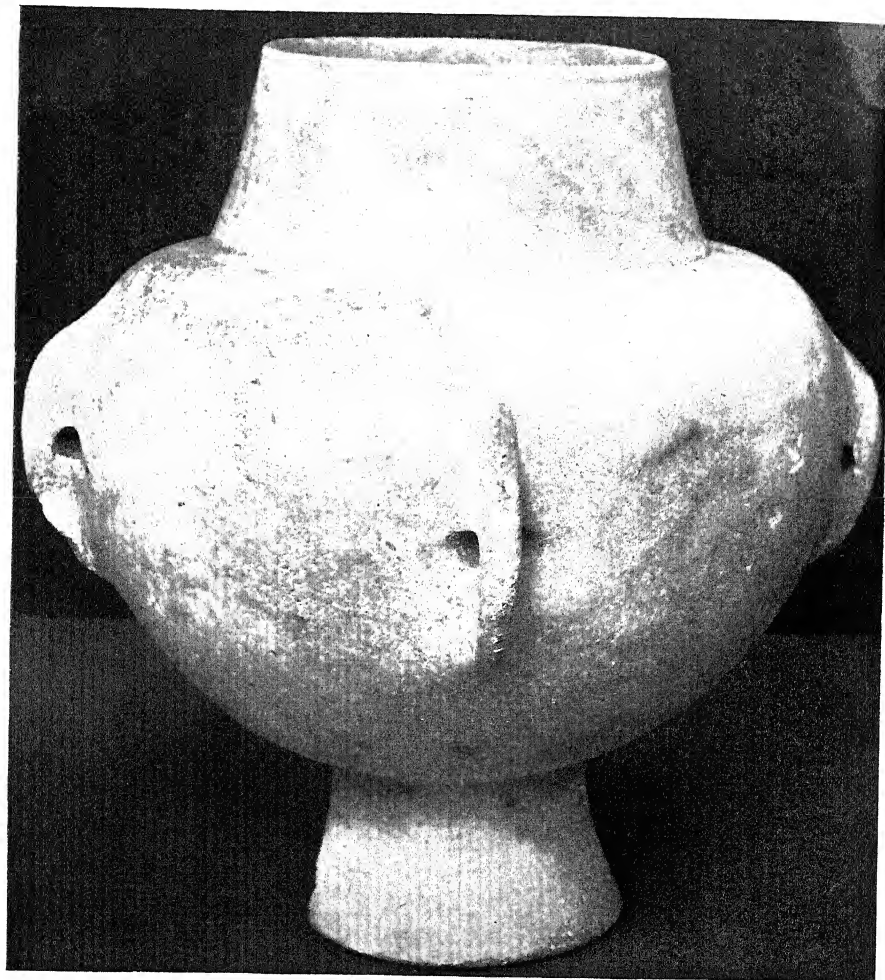
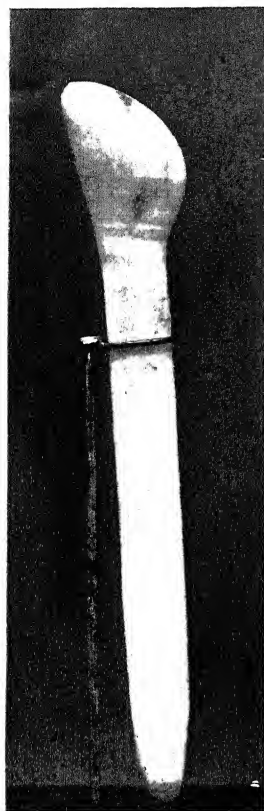


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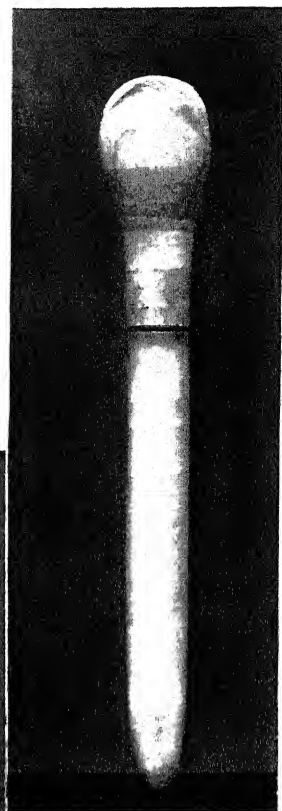


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Two Cycladic Idols.  
Hts. 5·7 and 8 in.

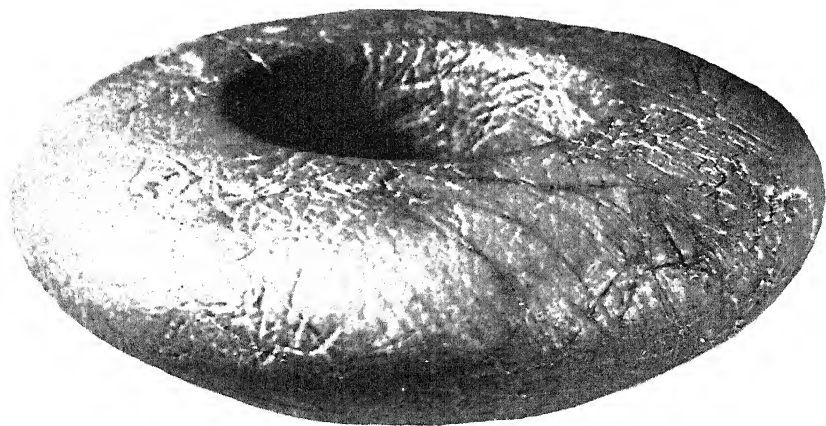


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, 2. Cycladic Vases. Hts. 11·5 and 2·6 in.

PLATE 4



15. Minoan Marble Bowl. Diam. 4·6 in.



21. Minoan Engraved Bronze Axe. 7·9 in. across



25. Minoan Bronze Toreador. Ht. 4.6 in.



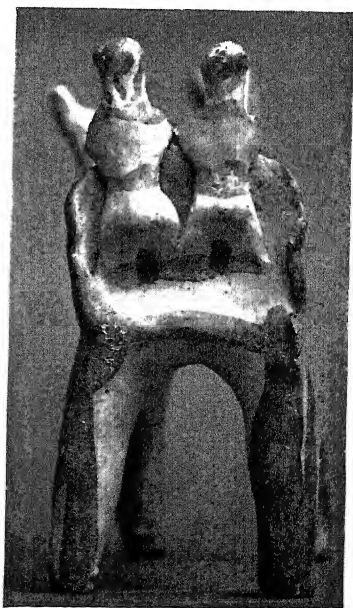


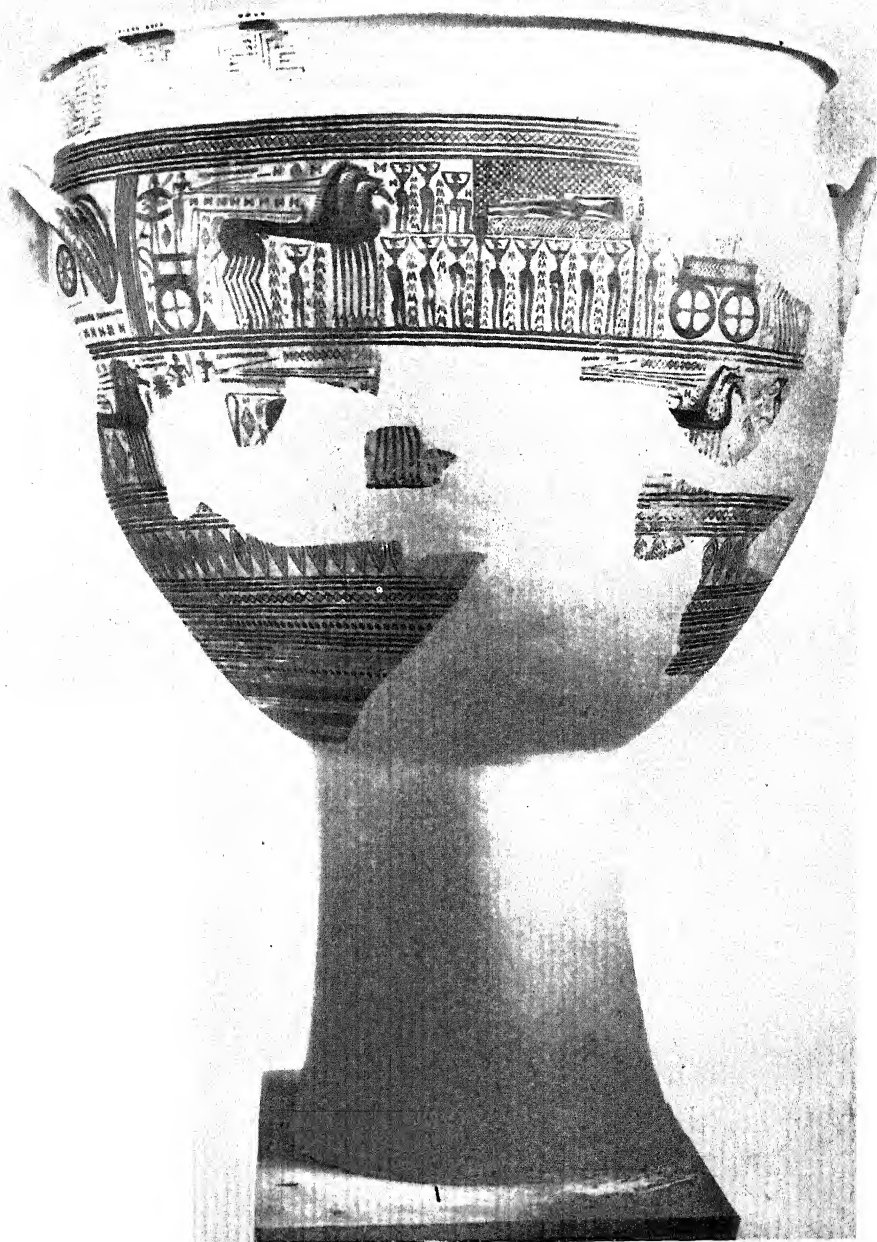
26. Minoan Marble Goddess. Ht. 9 in.





27. Mycenaean Terracotta Chariot (5 views). Scale 1/1





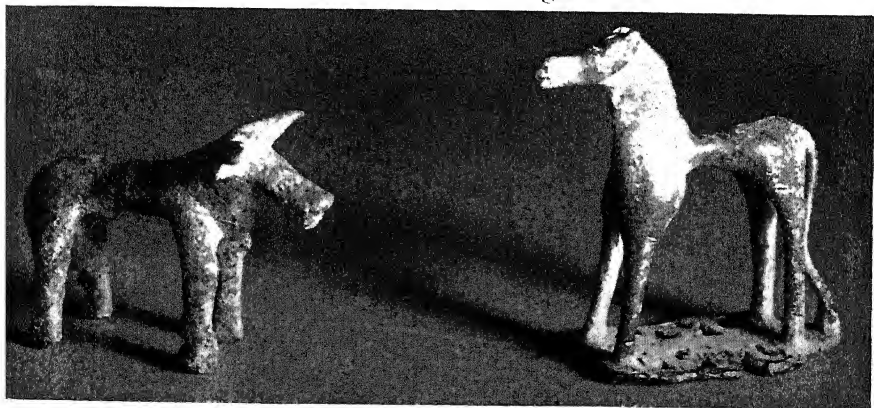
38. Athenian Geometric Funeral Vase. Ht. 4 ft.



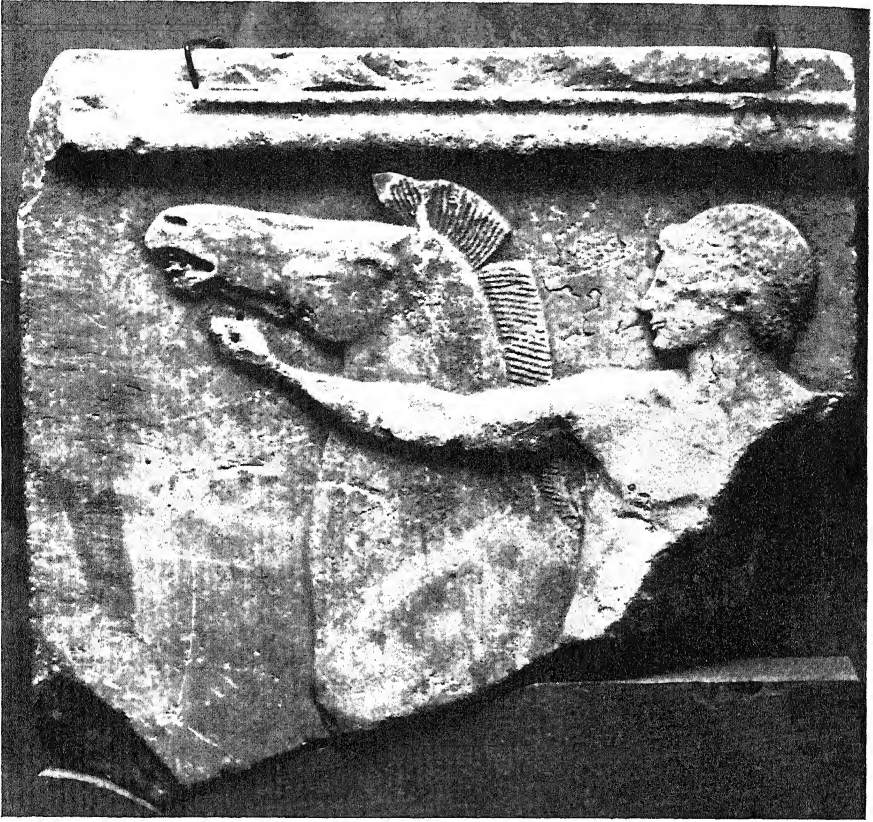
PLATE 9



48. Corinthian Geometric Jug. Ht. 9 in.



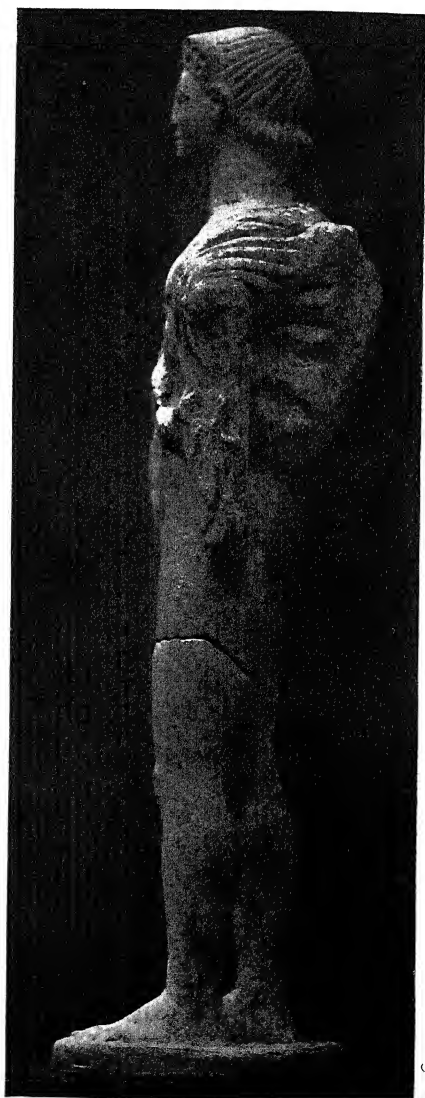
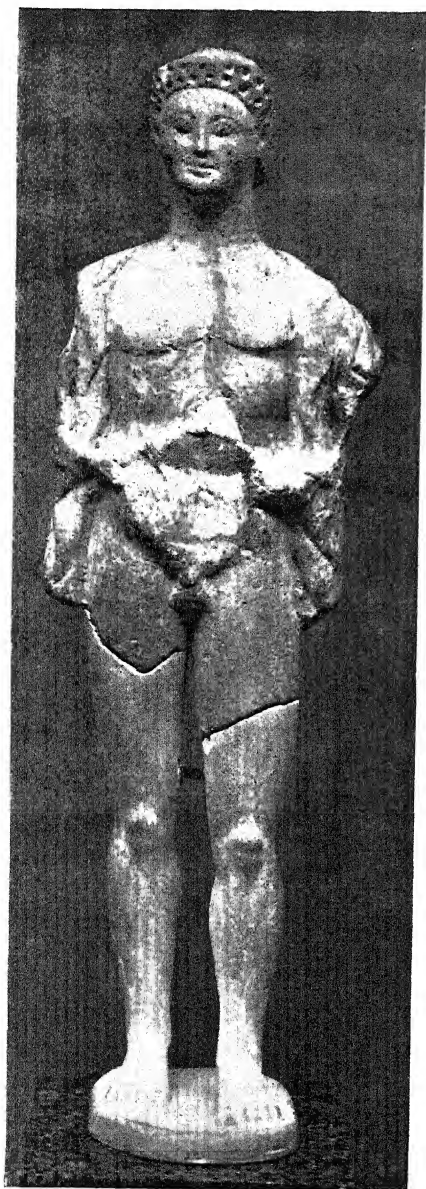
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45. Youth and Horse (the 'Cottenham' Relief). Width 11.8 in.



46. Head of a Girl in Terracotta. Ht. 8 in.



47. Attic stone figure of Eros  
Ht. 7 in.



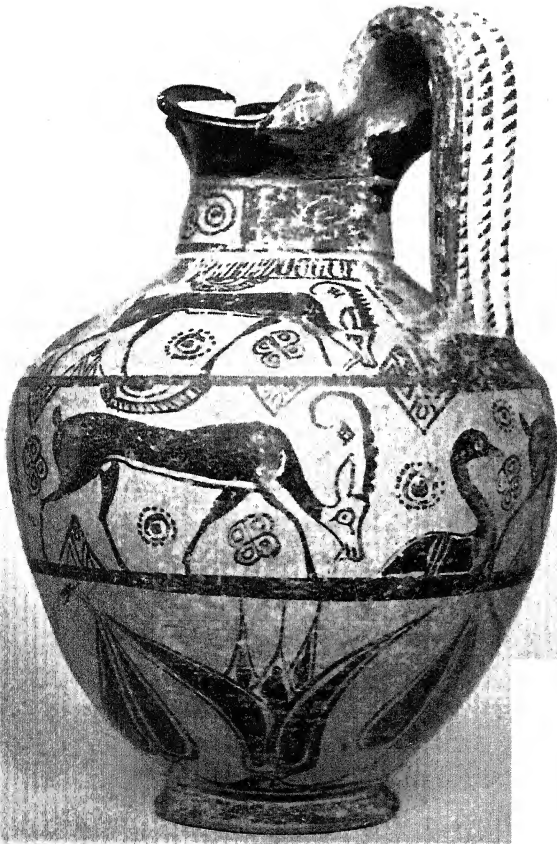
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64. Rhodian Perfume Vase. Ht. 2.5 in.

54. Corinthian Perfume Vase. Ht. 2.8 in.



62. Rhodian Wine Jug. Ht. 12.2 in.

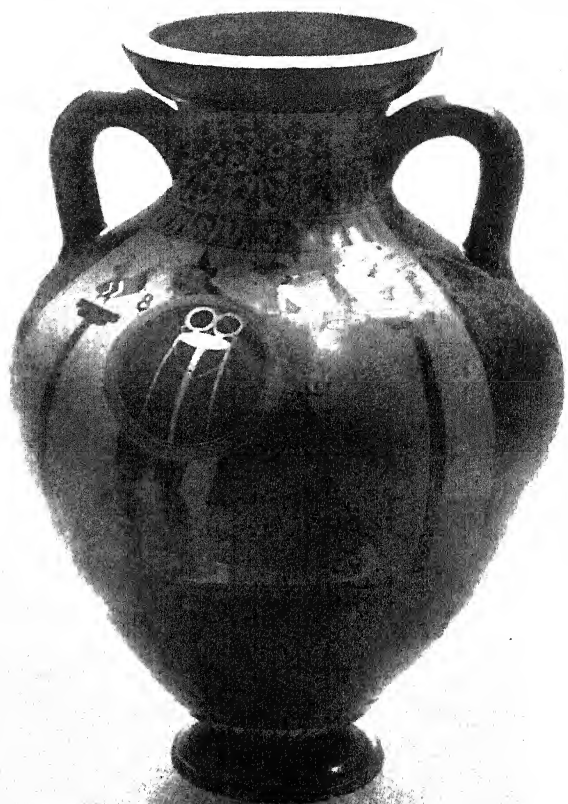


69. Attic Black-Figure Hydria

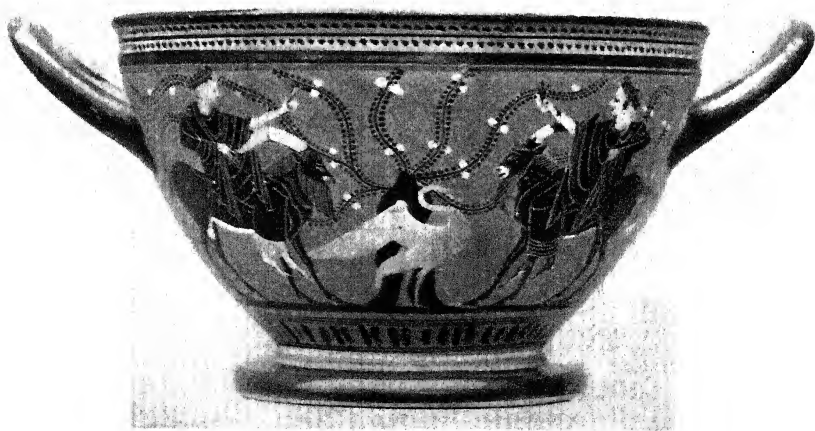


71. Attic Black-Figure Hydria





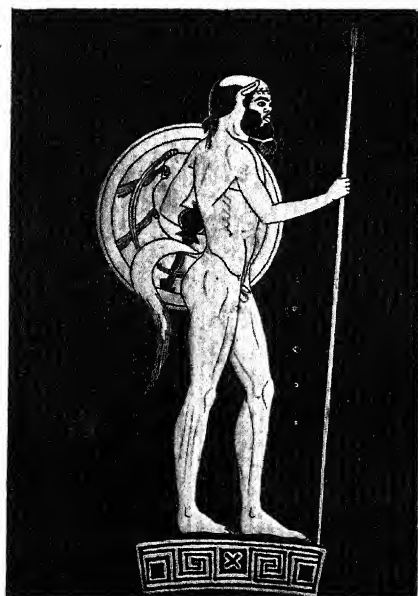
74. Panathenaic  
Prize Vase



75. Attic Black-Figure Bowl

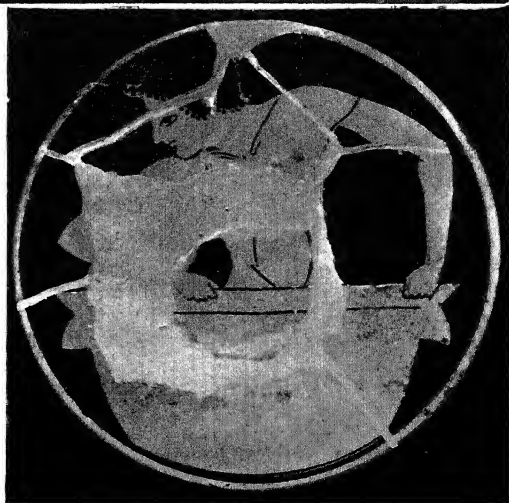


78. Panathenaic Prize-Vase



80. Figures on Vase by the Kleophrades Painter





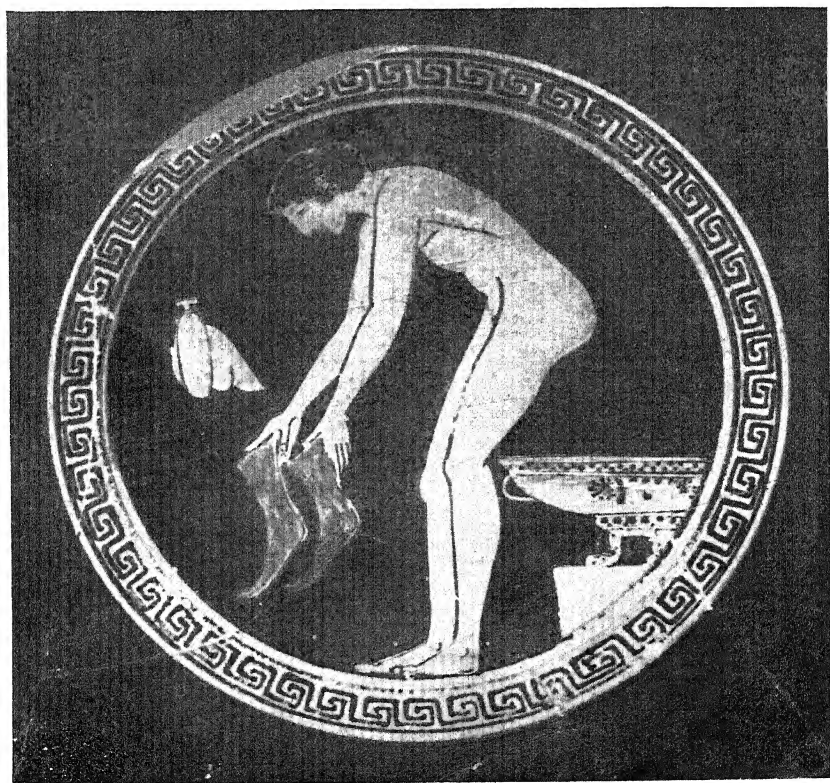
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83. Lid of Ointment Box



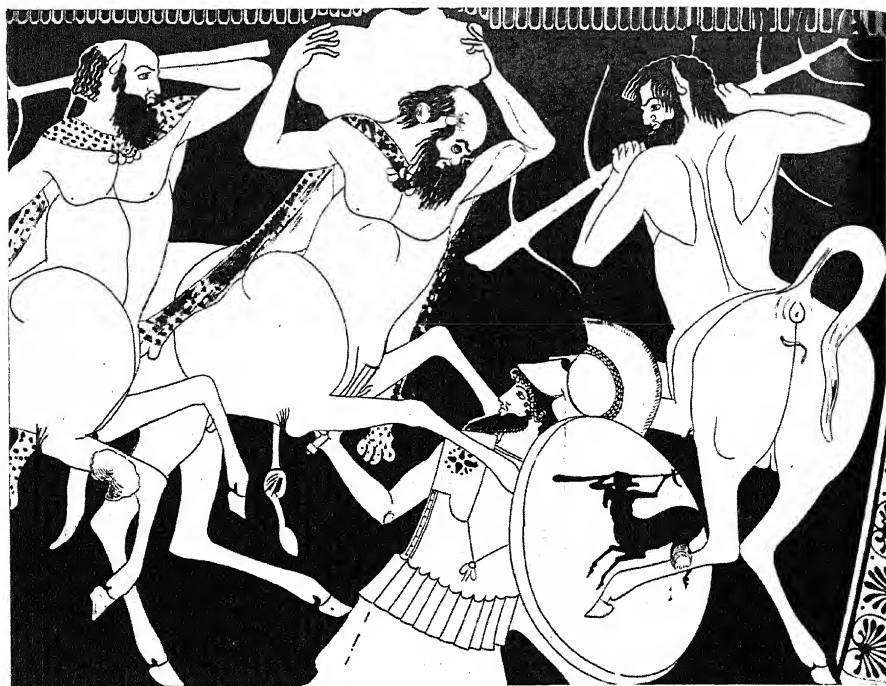
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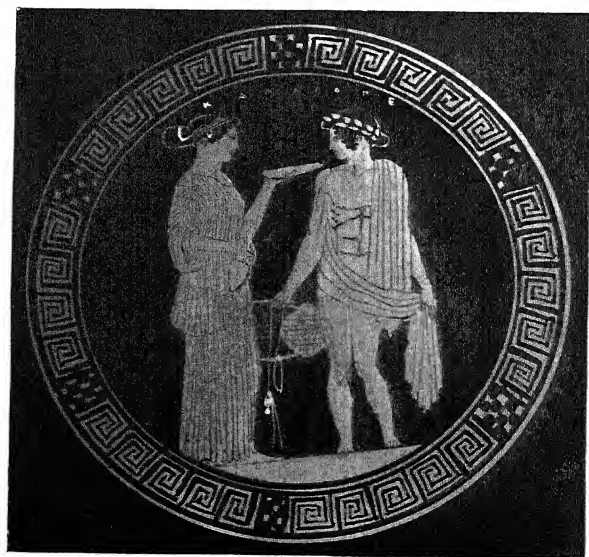
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97. Wine' Jug



99. Amphora  
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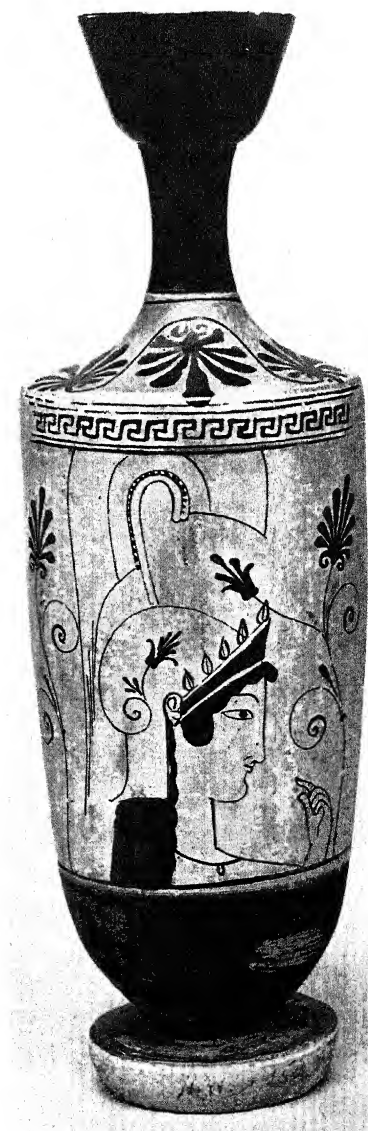


100. From Cup by the  
Kalliope Painter





106. Fragment; perhaps by the Thanatos Painter



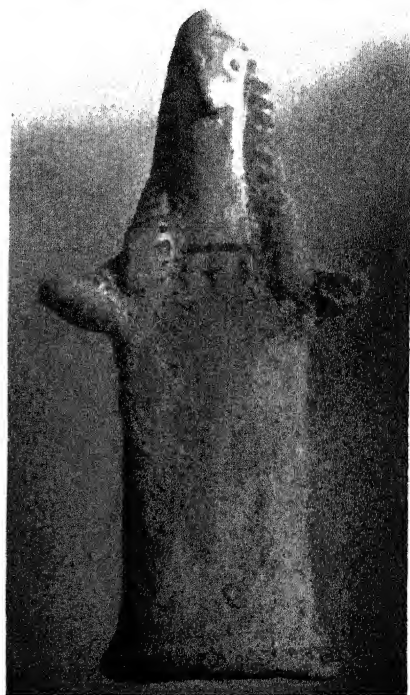
102. Oil Vase by the Bowdoin Painter



109. Ht. 6 in.



110. Ht. 5·8 in.



Boeotian 'Horse-headed' Figures

111. Terracotta  
Goddess  
Ht. 5.8 in.



112. Terracotta Swan. Length 4.9 in.



117. Ht. 6 in.



115, 116. Hts. 7·2, 7·1 in. Tanagra Figures



120, 121. Two Swans. Scale 1/1. 118. Nike. Ht. 7·2 in.



119. Europa on Bull. Ht. 5·2 in.



124. Bronze  
Griffin  
Head  
Ht. 5·9 in.



133. Bronze Pegasus  
Length 2·7 in.



129. Bronze Sphinx  
Length 2·8 in.

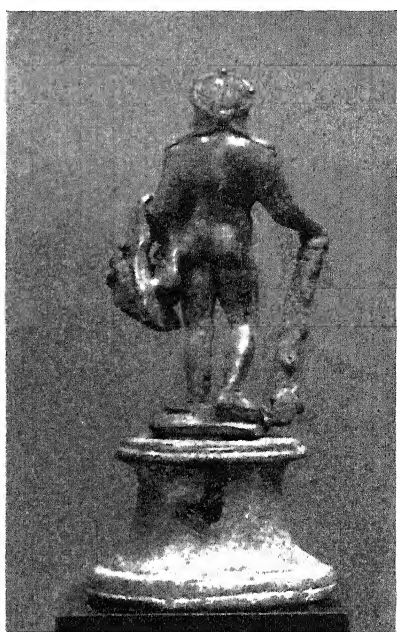


125. Bronze Youth. Scale  $\frac{3}{2}$



128. Bronze Shepherd. Scale 3/2

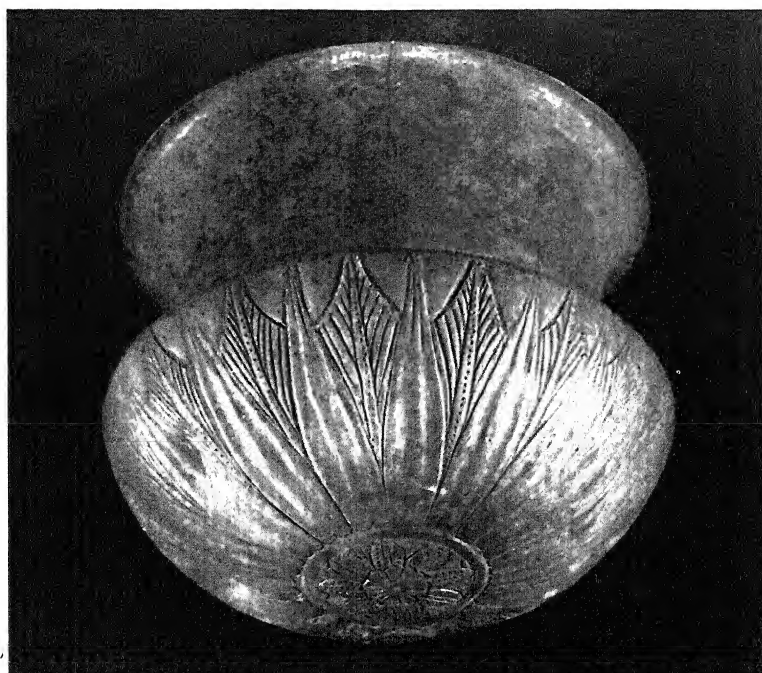




137. Bronze Herakles. Scale 1/1



138. Bronze Hermes. Ht. 2·5 in.



176.  
Corinthian  
Helmet



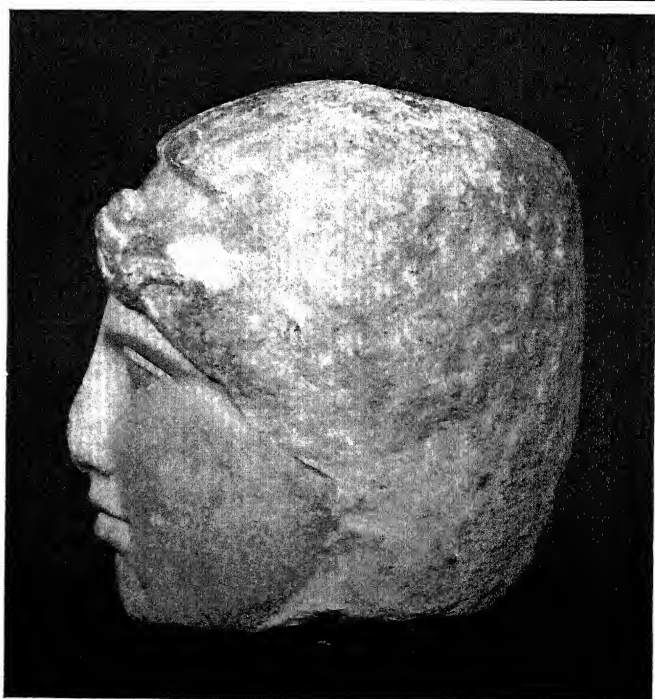
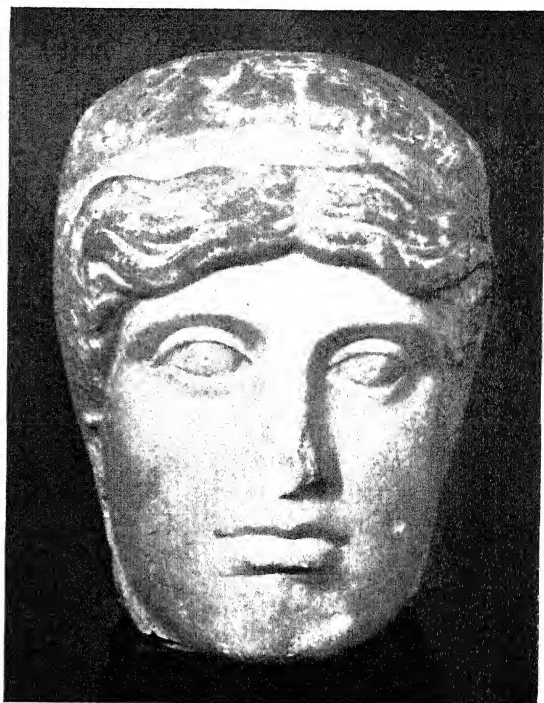


140. Marble Relief. Ht. 31·2 in.



144. Marble Relief. Ht. 12·7 in.

156. Head from  
Parthenon. Two  
Views. Ht. 8 in.



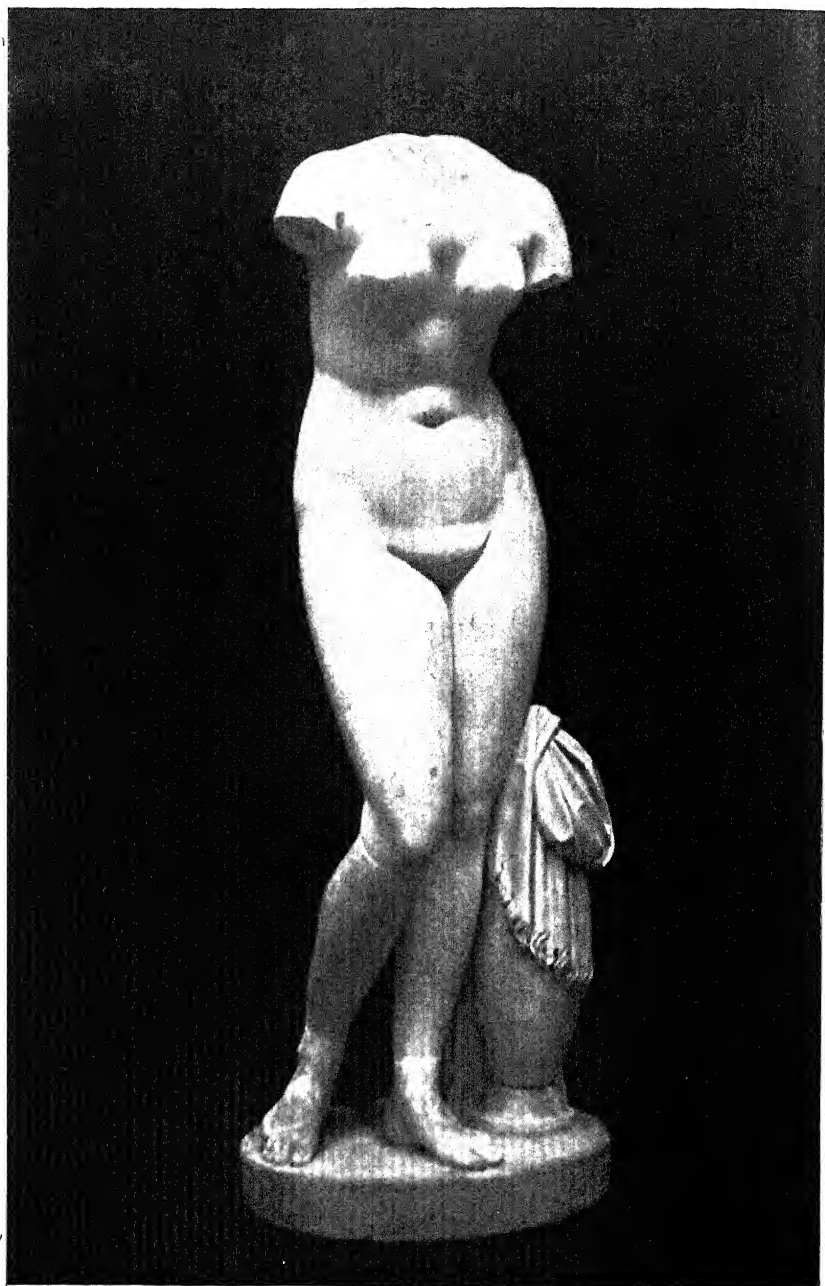




148. Unfinished Hermes. Ht. 17 in.

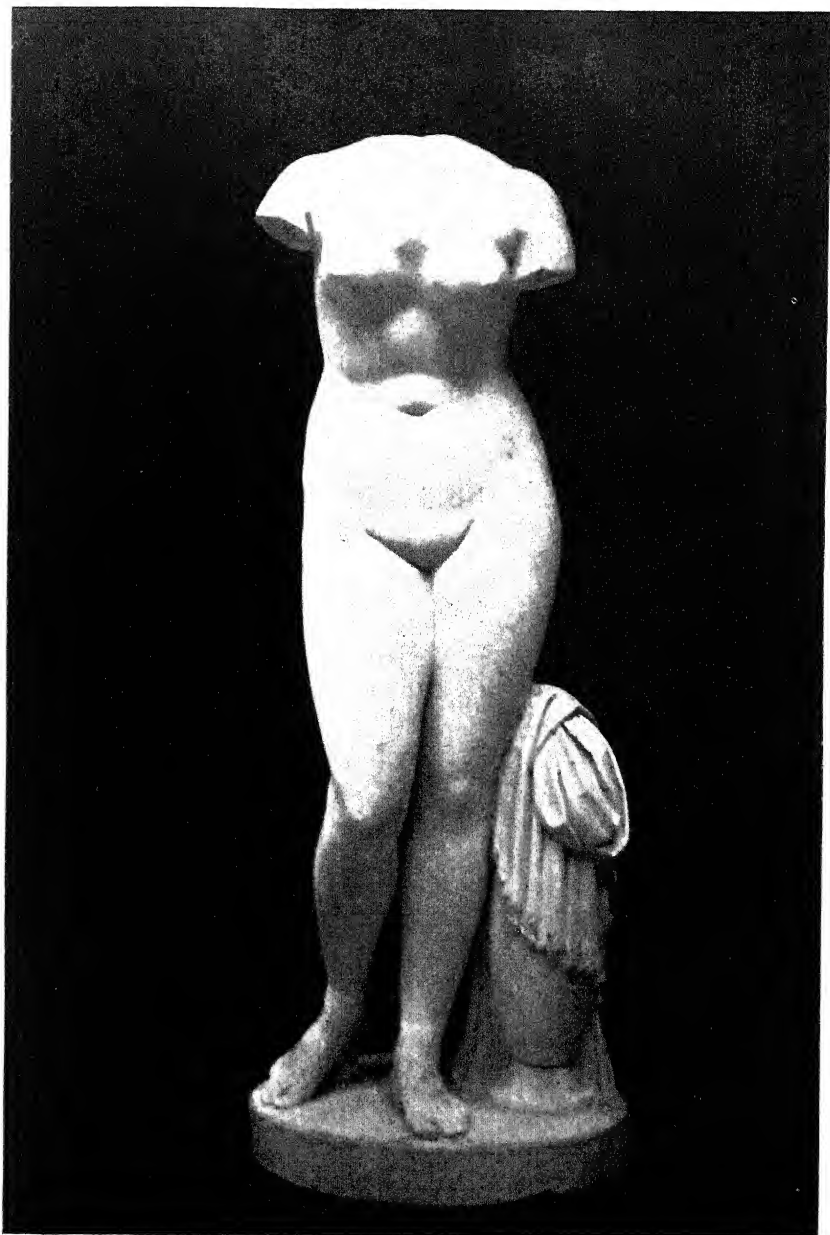


148. Unfinished Hermes

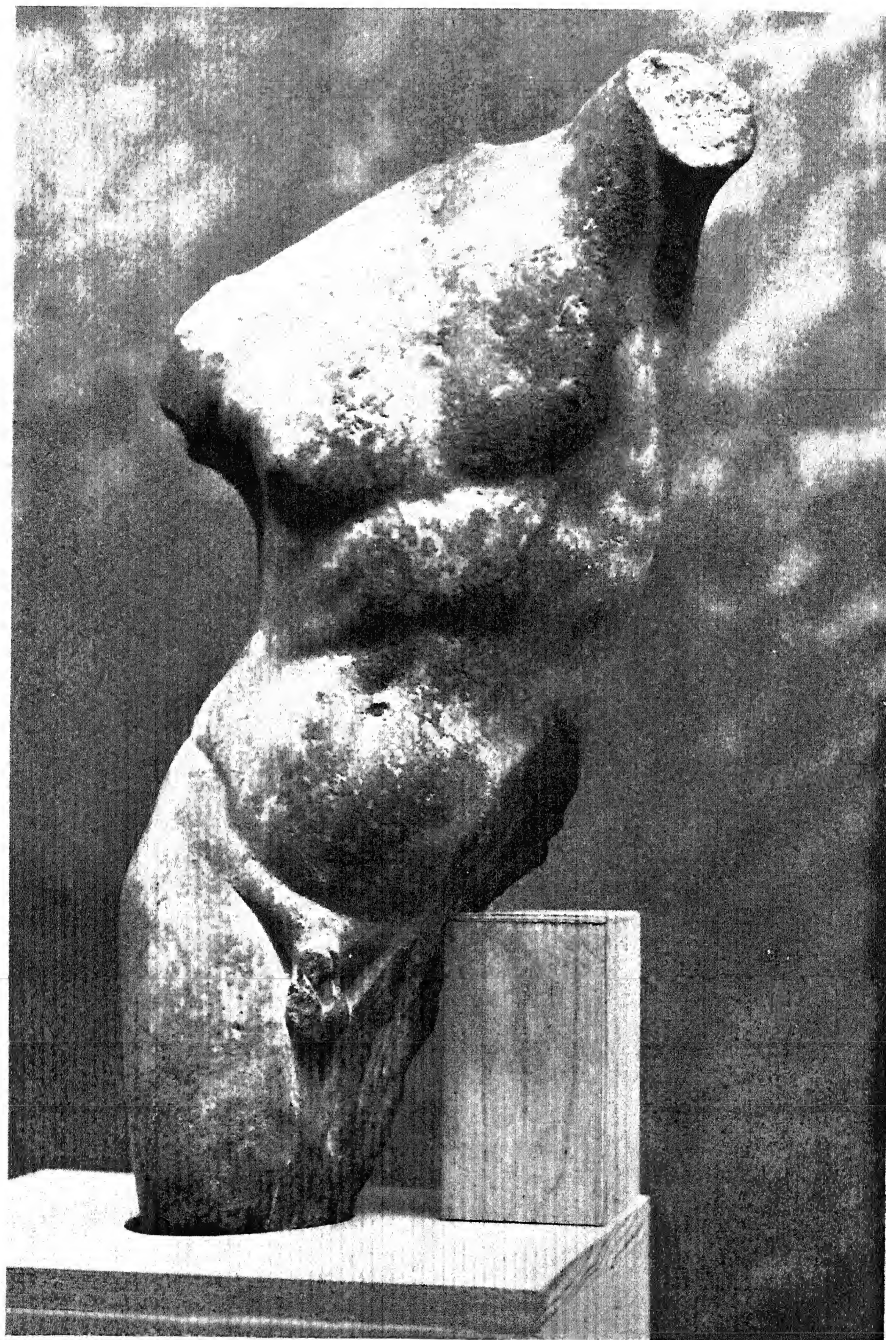


152. Aphrodite. Ht. 3 ft. 8 in.





152. Aphrodite



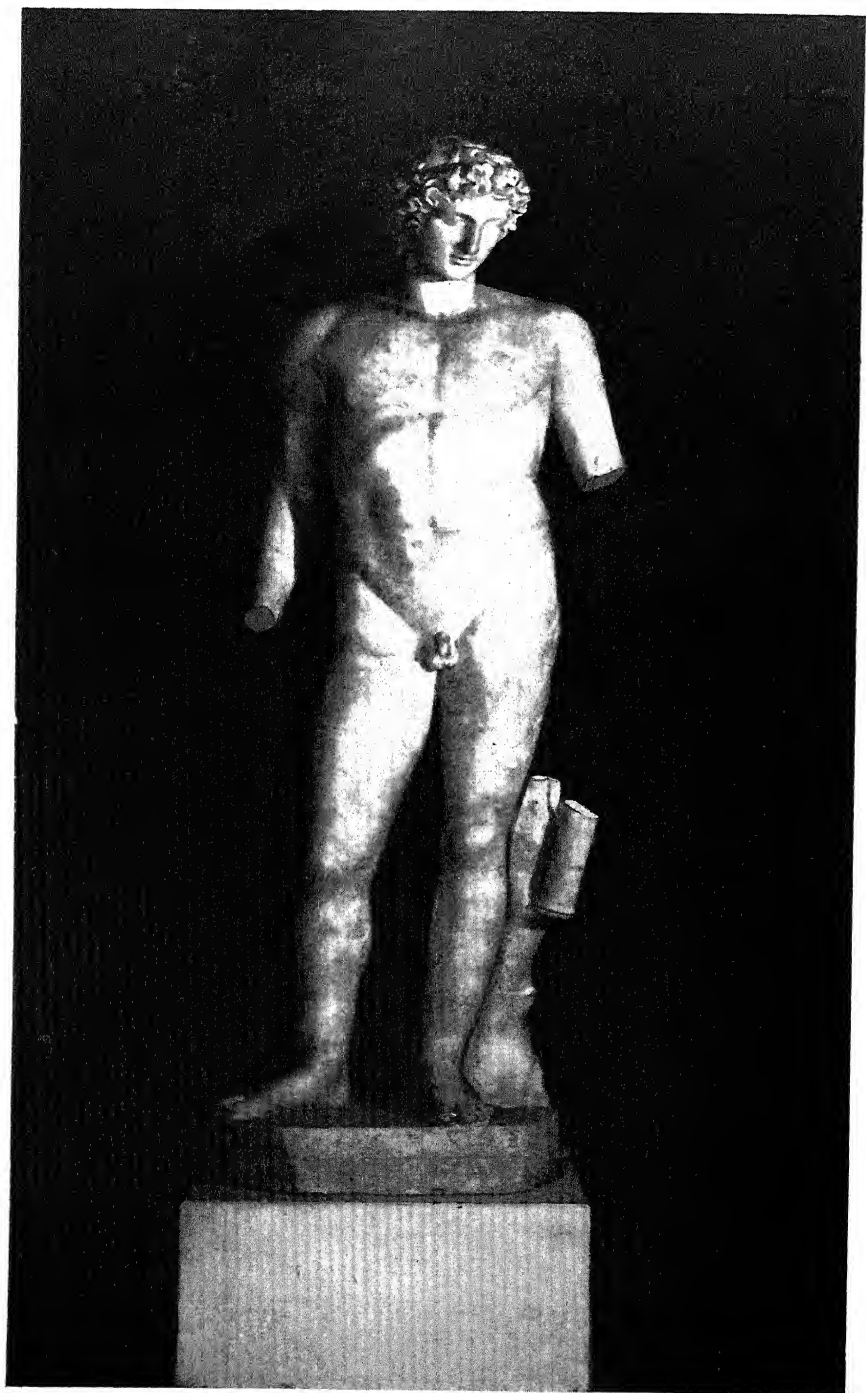
154. Torso of Apollo. Ht. 30·8 in.



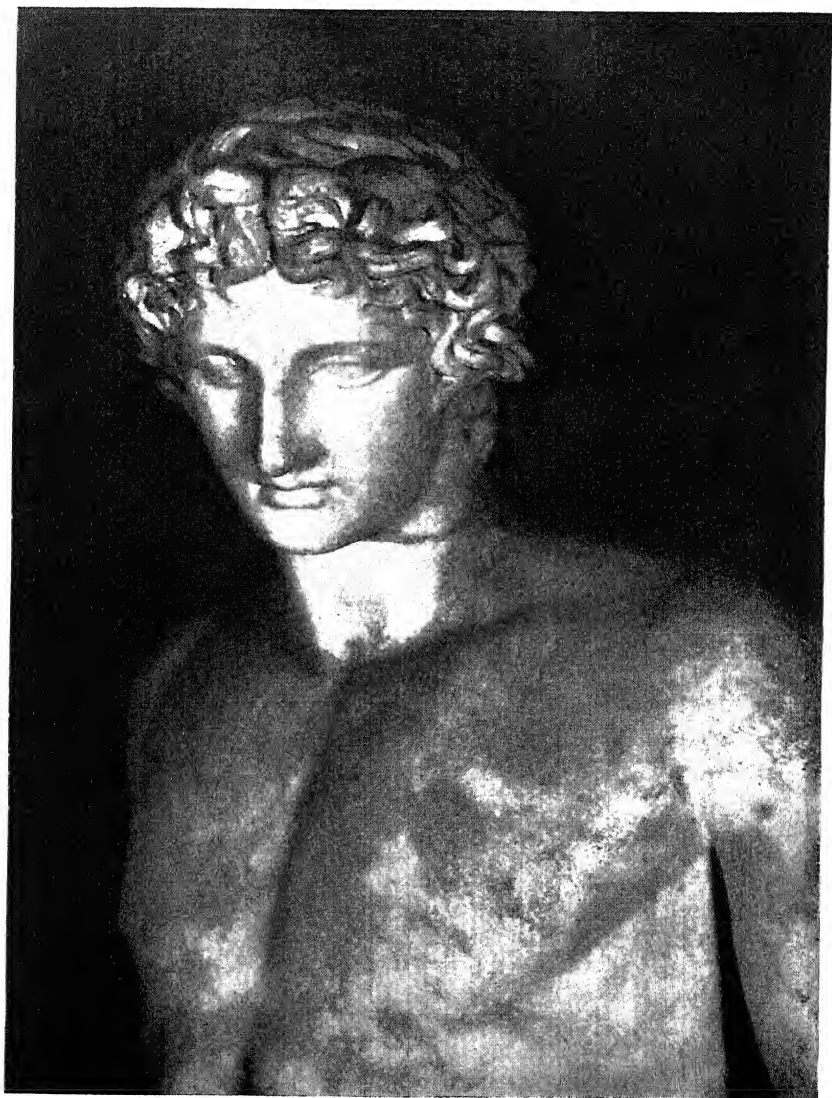
155. Europa by Timotheos  
Ht. 30 in.



PLATE 44



155 Apollo. Ht. 5 ft. 9 in.

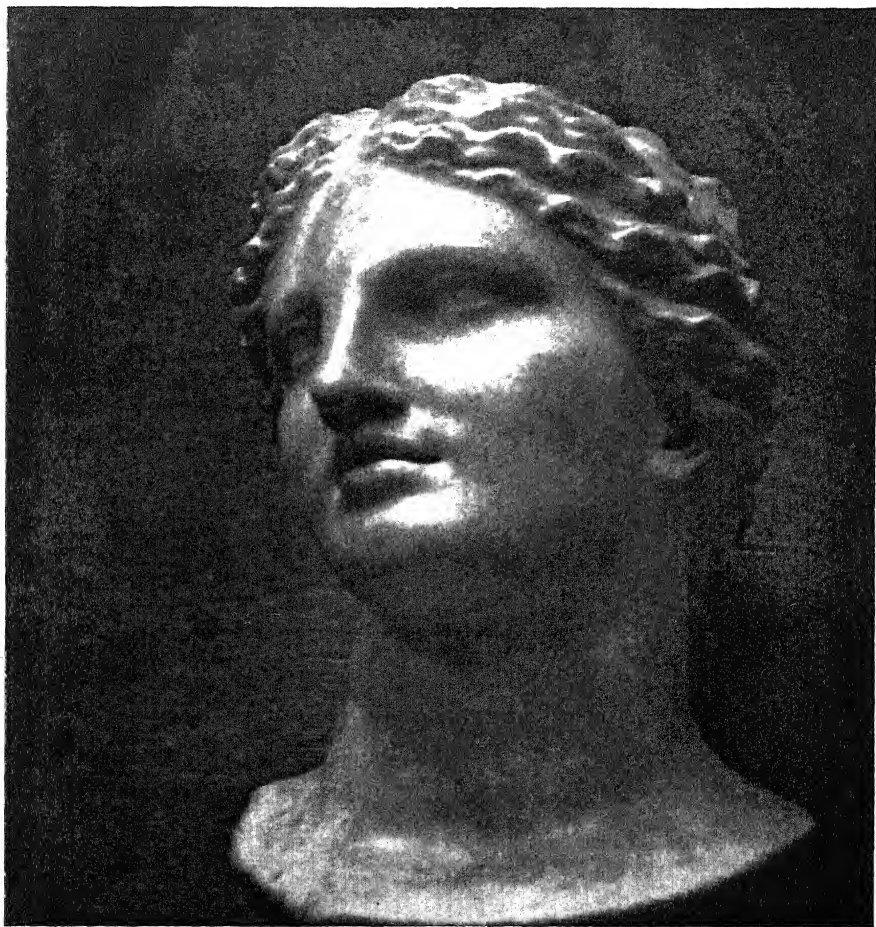


155. Apollo

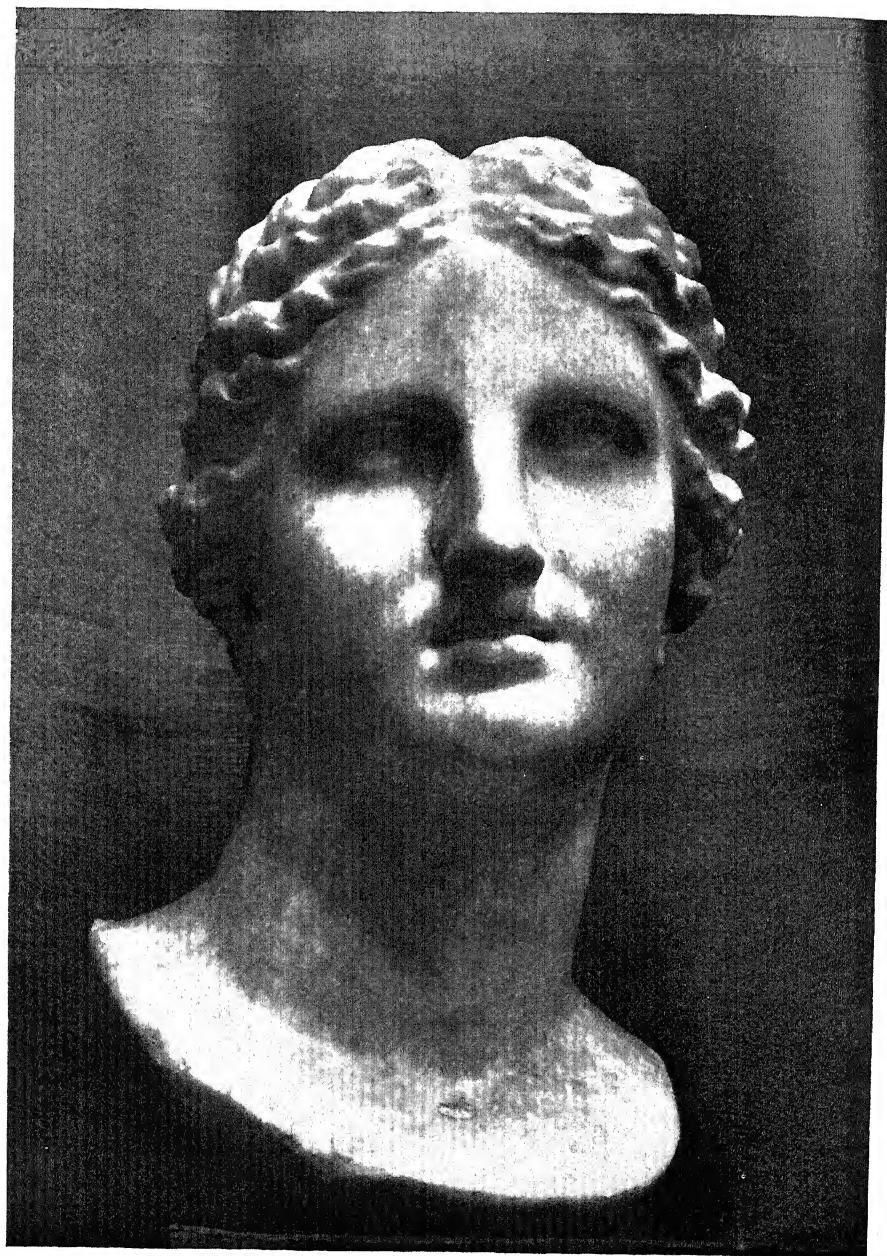


158. Fragment, Pentelic Marble. Life size



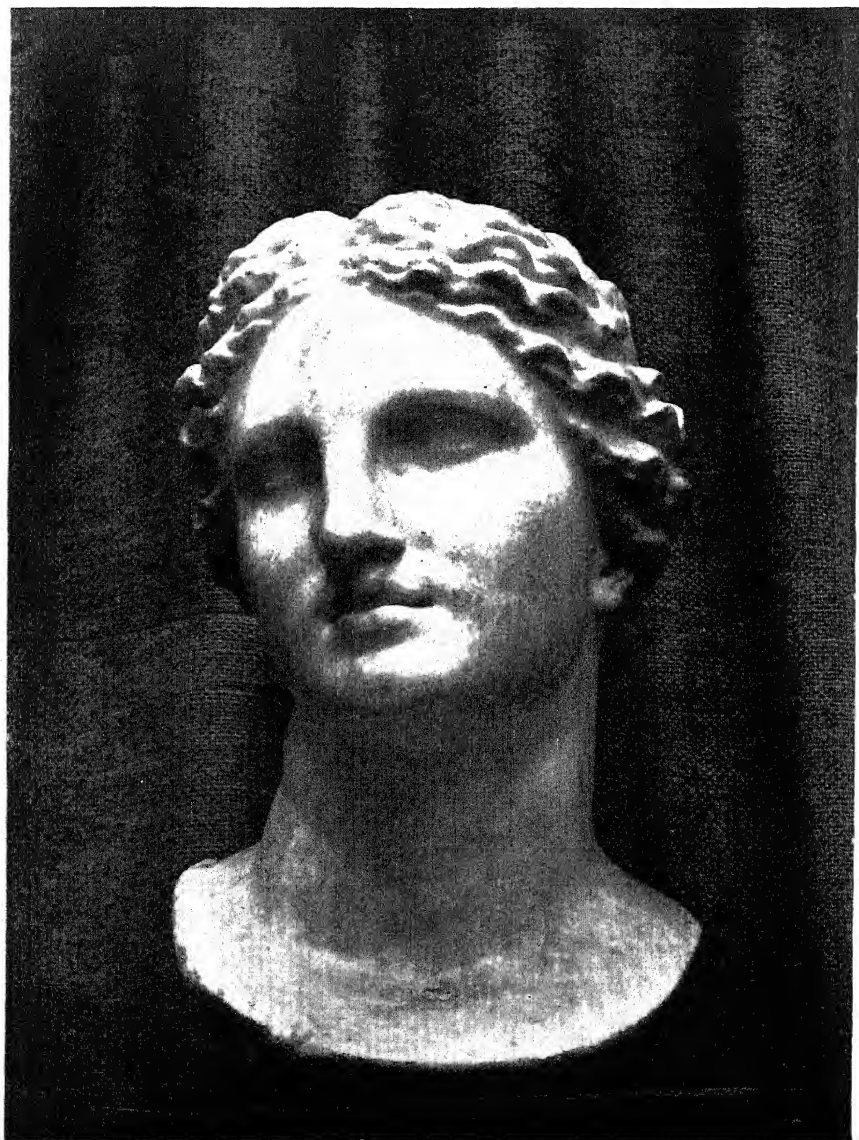


159. The 'Petworth' Head by Praxiteles. Ht. 16 in.

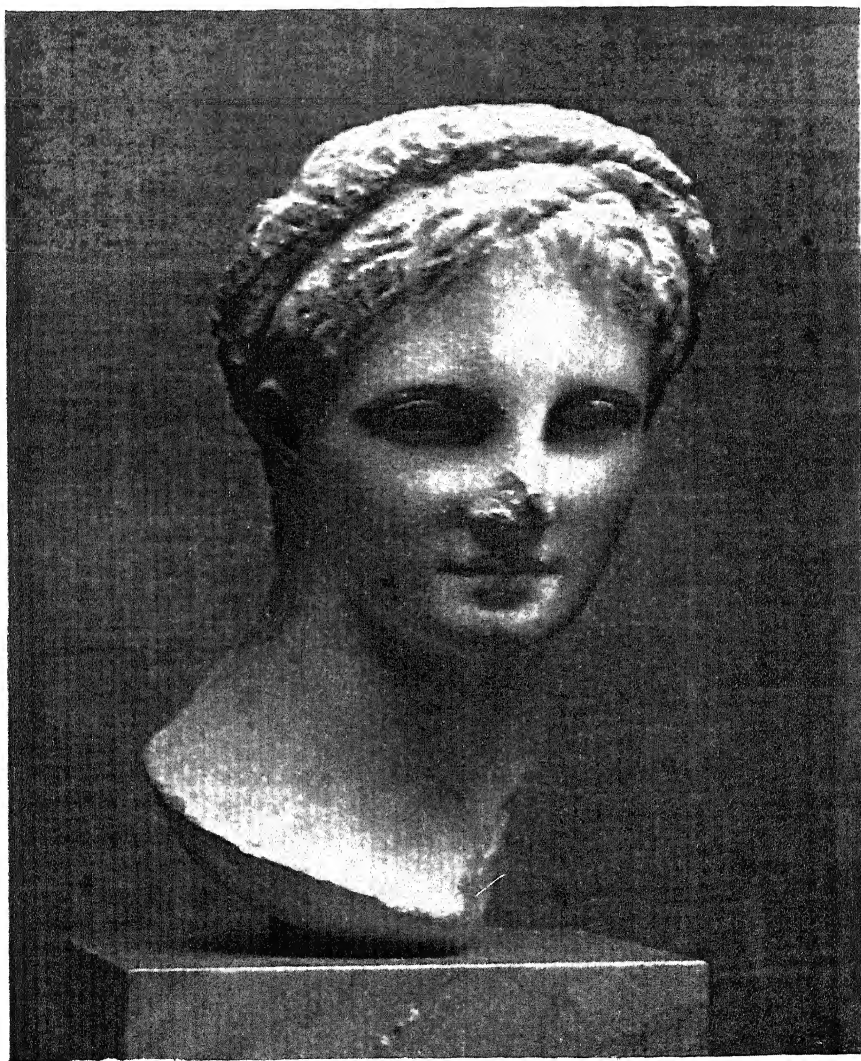


159. The 'Petworth' Head





159. The 'Petworth' Head



161. Head of Aphrodite. Ht. 12 in.



161. Head of Aphrodite



160. Smiling Aphrodite. Scale 1/1



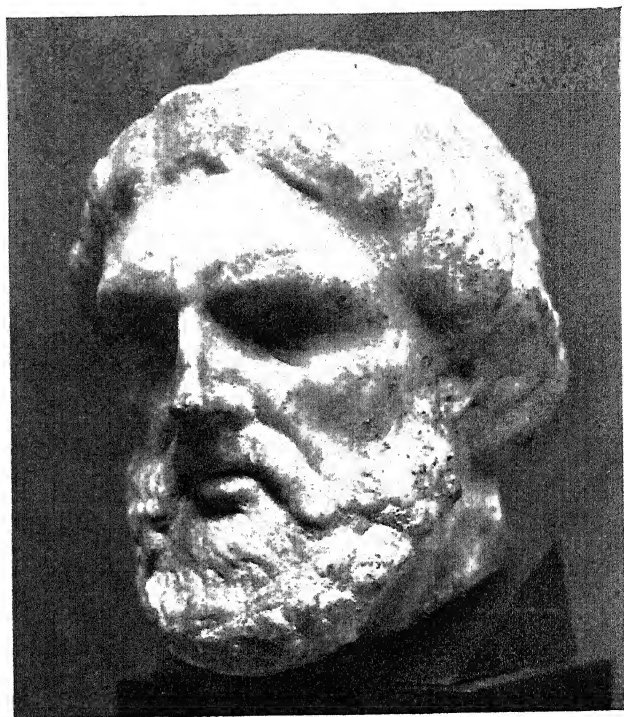
165. Male Head in Marble. Life size



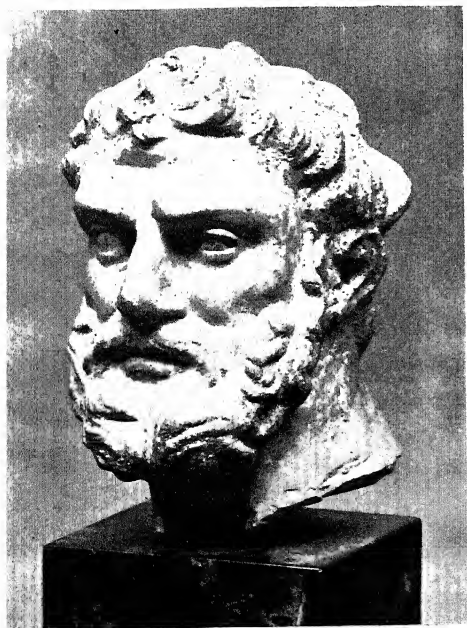
166. Head of Aphrodite. Ht. 7 in.







167. Pythagoras (?). Scale 1/1

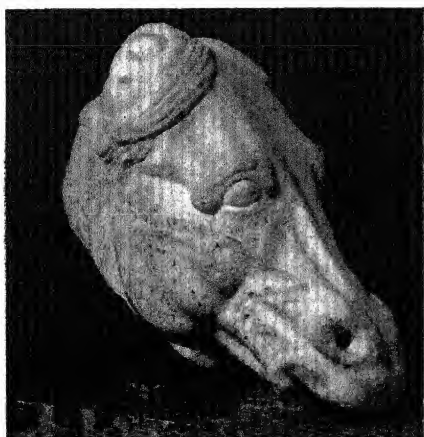
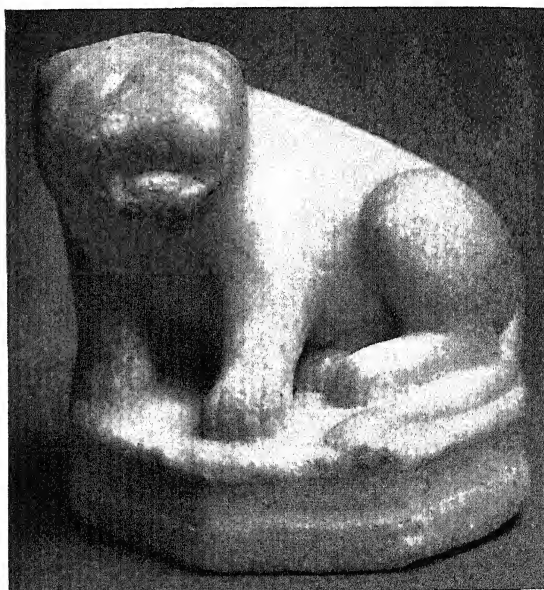


168. Epicurus. Scale 1/1



169. Horse Head. Terracotta  
Length 7·7 in.

171. Hippopotamus  
Marble. Ht. 4·8 in.

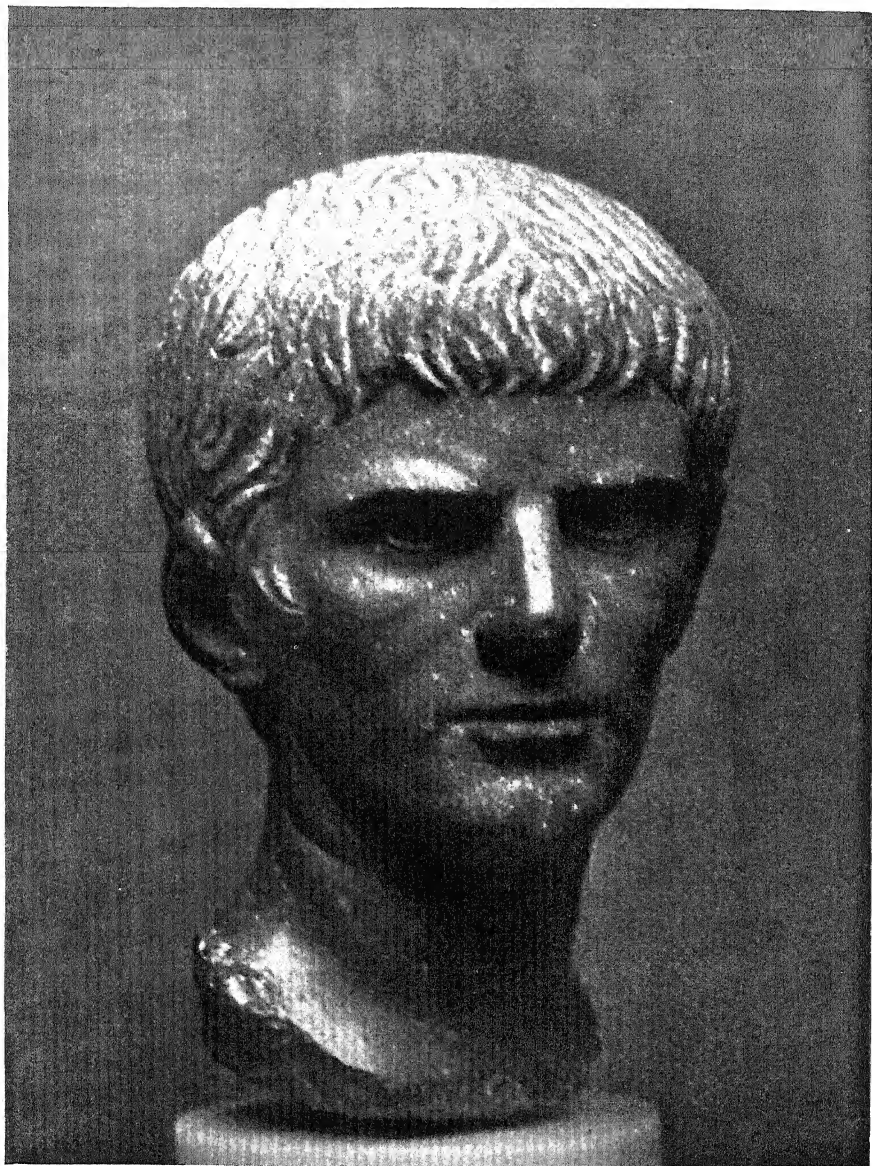


170. Horse Head. Marble  
Length 5·3 in.





172. Gaius Caesar. Green Basalt. Life size



172. Gaius Caesar



173. Agrippina (?). Green Basalt. Life size



175. Agrippina (?)



173. Agrippina (?)



174. Apollo, Bronze. The 'Chatsworth' Head. Ht. 12·6 in.





174. Apollo, Bronze. The 'Chatsworth' Head

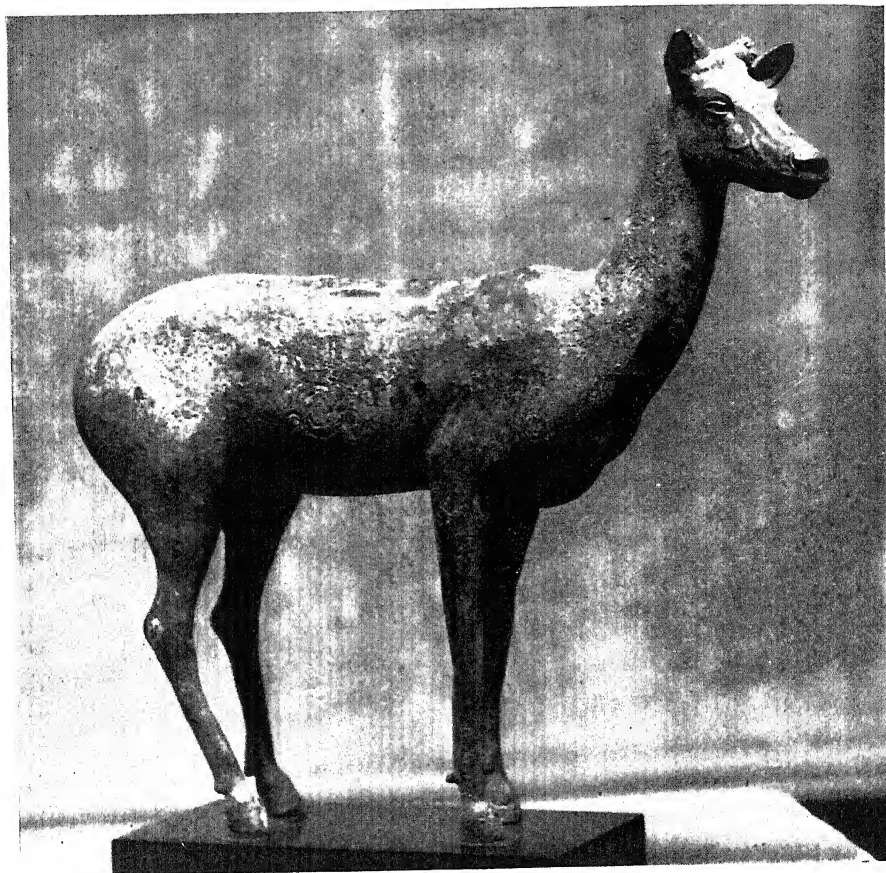


174. Apollo, Bronze. The 'Chatsworth' Head





174. Apollo, Bronze. The 'Chatsworth' Head



177. Stag. Bronze. Ht. 12 in.



179. Bronze Figure of Apollo. Ht. 12·4 in.





180. Terminal Satyr. Bronze. Ht. 23·6 in.



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PLATE 72



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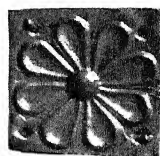
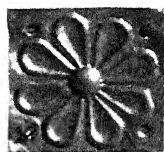
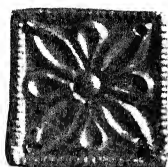
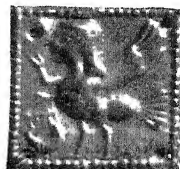
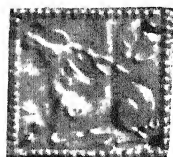


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PLATE 75



277. Ionian Gold Plaques. Scale 2/1



278. Ionian Gold Plate. Scale 2/1



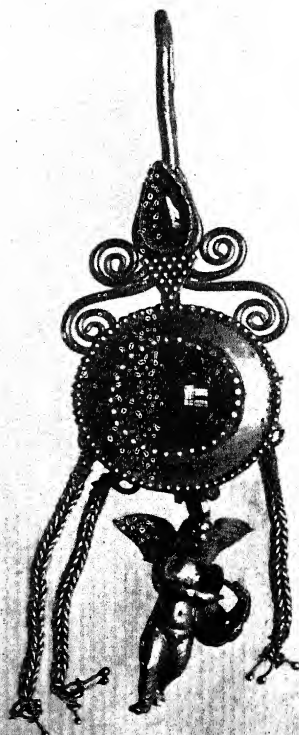
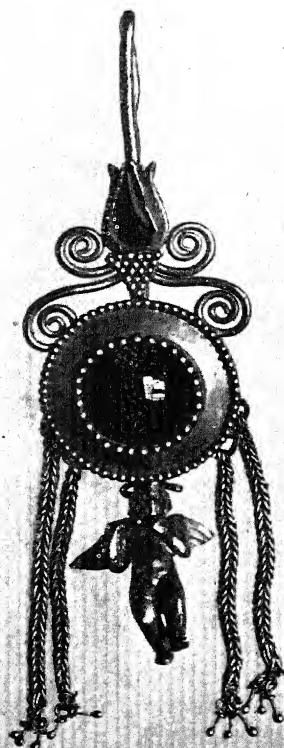
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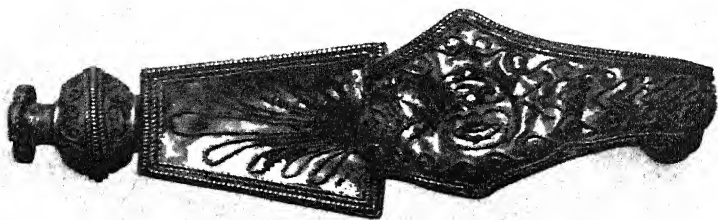
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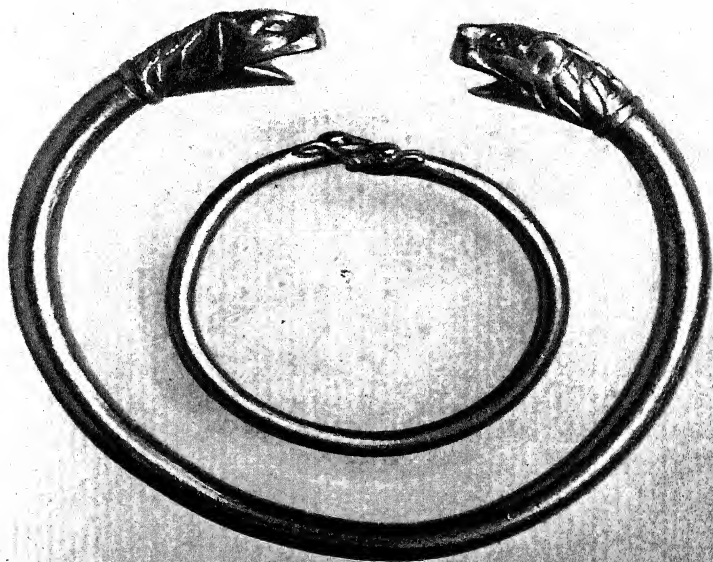
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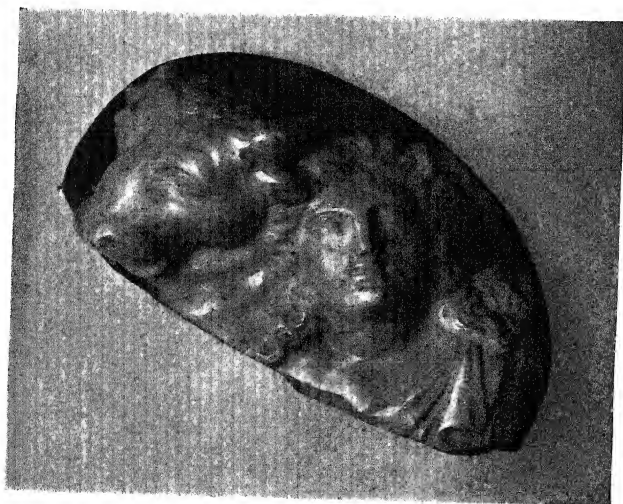
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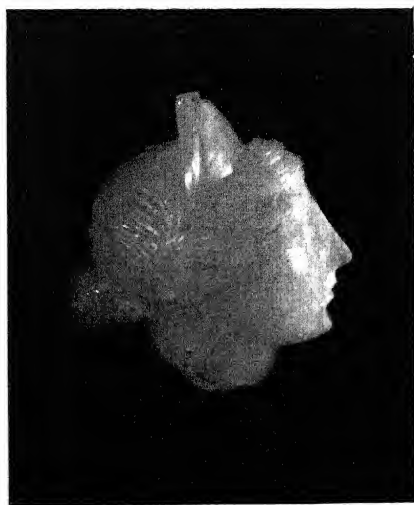
Three Cameos. Scale 2/1



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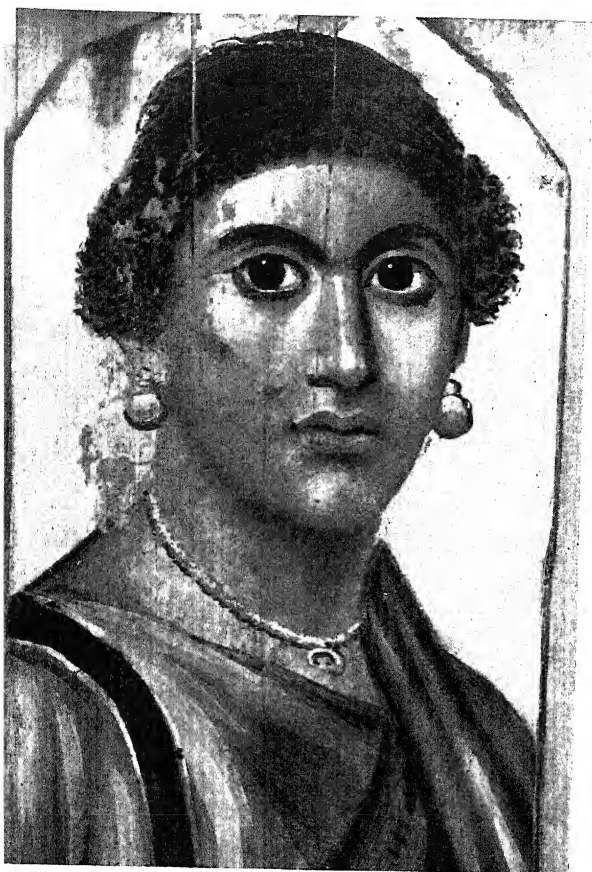


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513

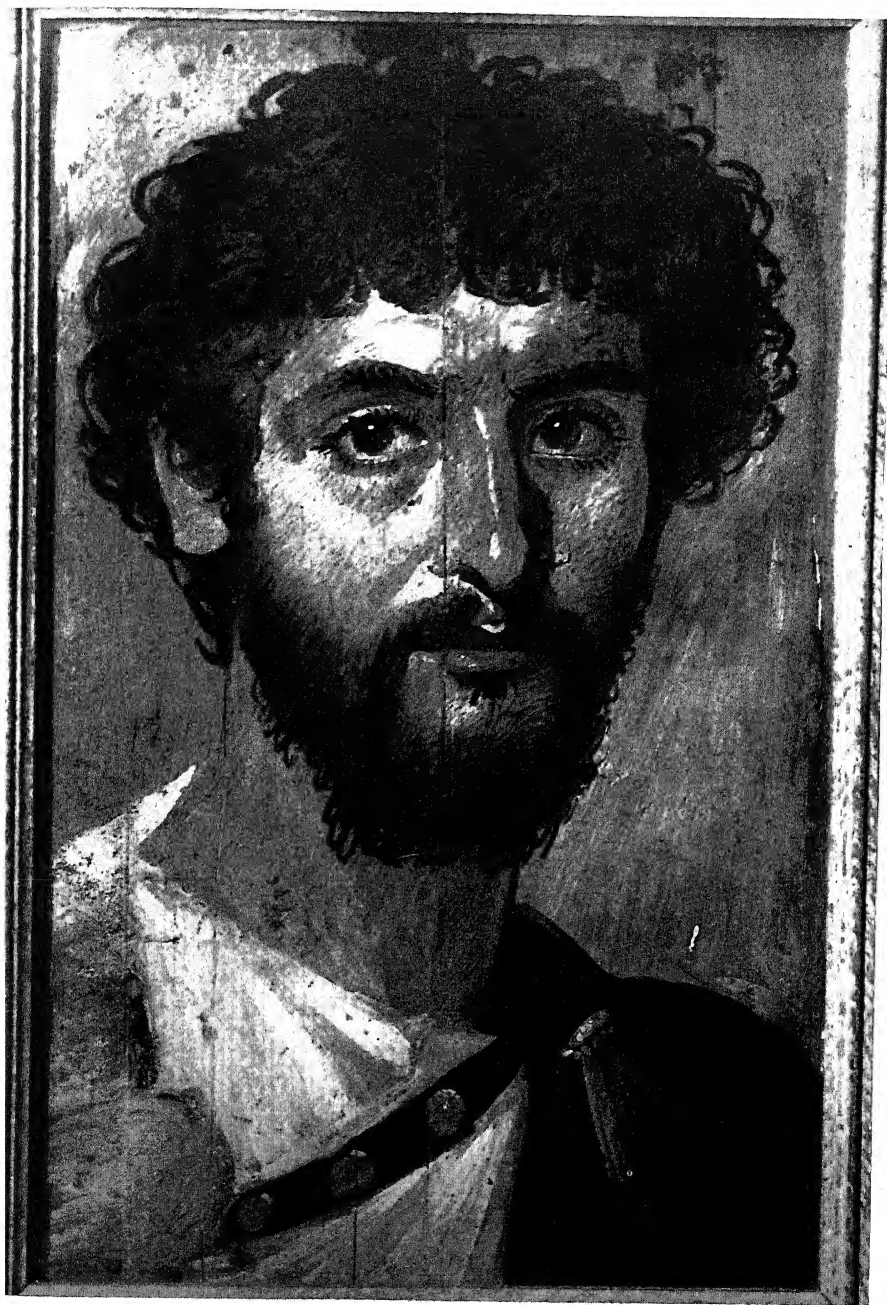
Three Cameo-like Heads. Scale 2/1



316. Panel Portrait  
15.7 × 8 in.



315. Mosaic. 9.5 × 11.8 in.



324. Panel Portrait. 16×9 in.





51. Tapestry  
1 × 10·6 in.

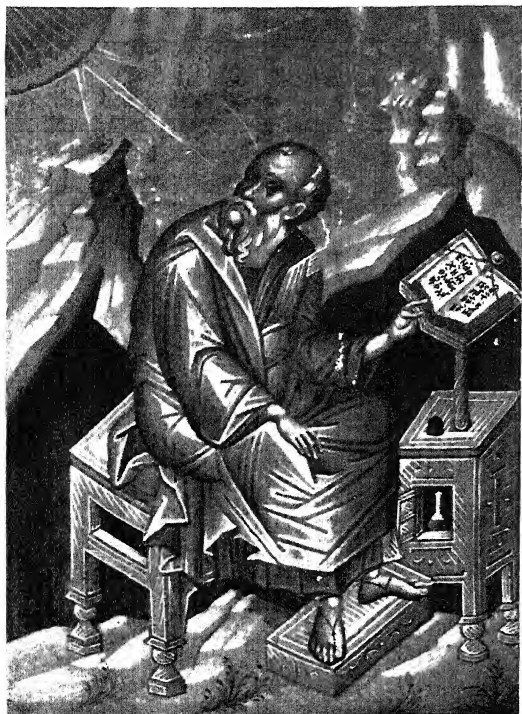


326. Part of Silk Tissue. Scale 1/1





329, 330. Tapestries.  $14\cdot3 \times 11\cdot3$  and  $16\cdot5 \times 12\cdot2$  in.



552. Vellum. St. John  
the Divine  
5.1 × 3.7 in.

555. Vellum. St. Luke  
5 × 3.8 in.

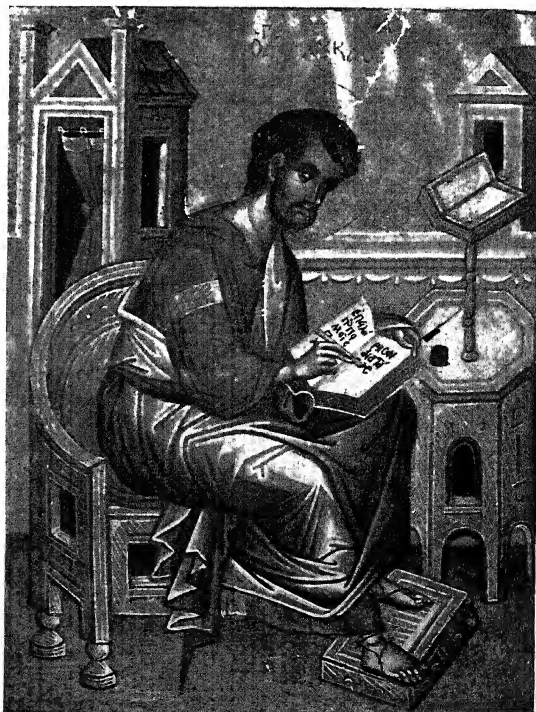


PLATE 85



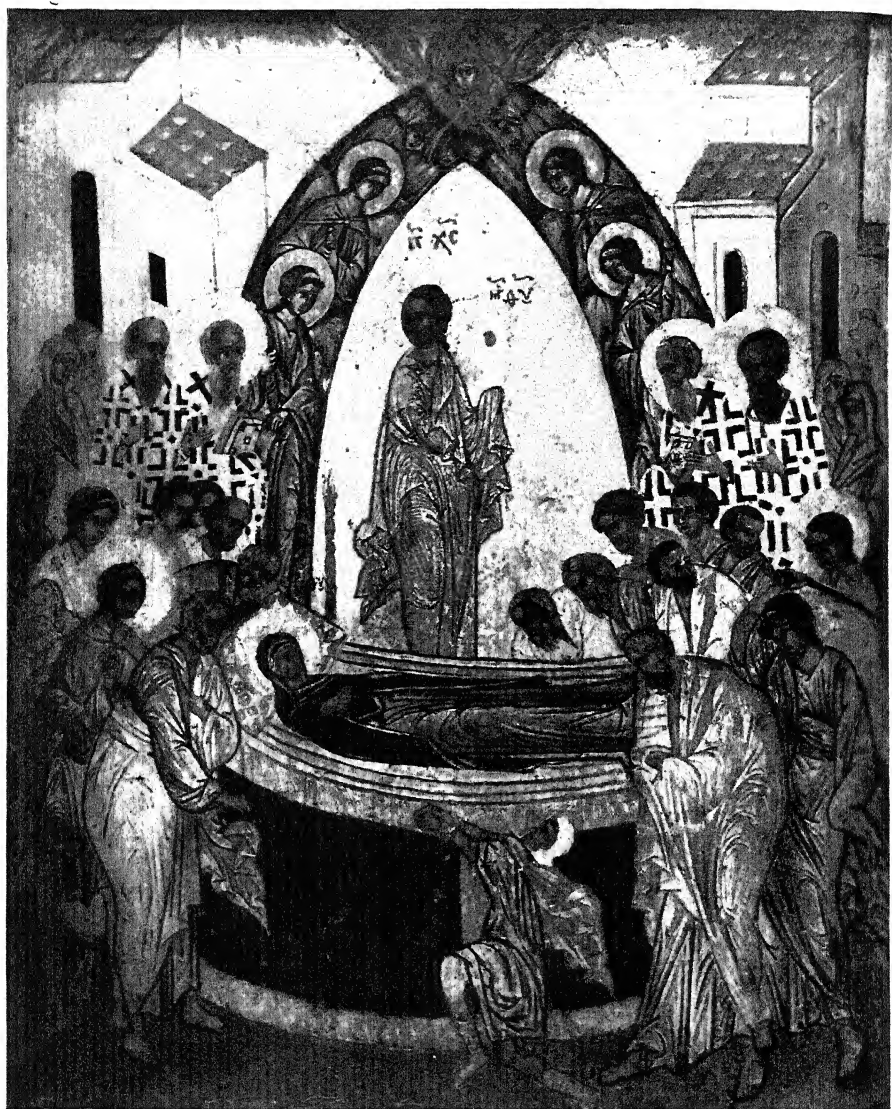
509. Bone  
Plaque  
Ht. 4.8 in.



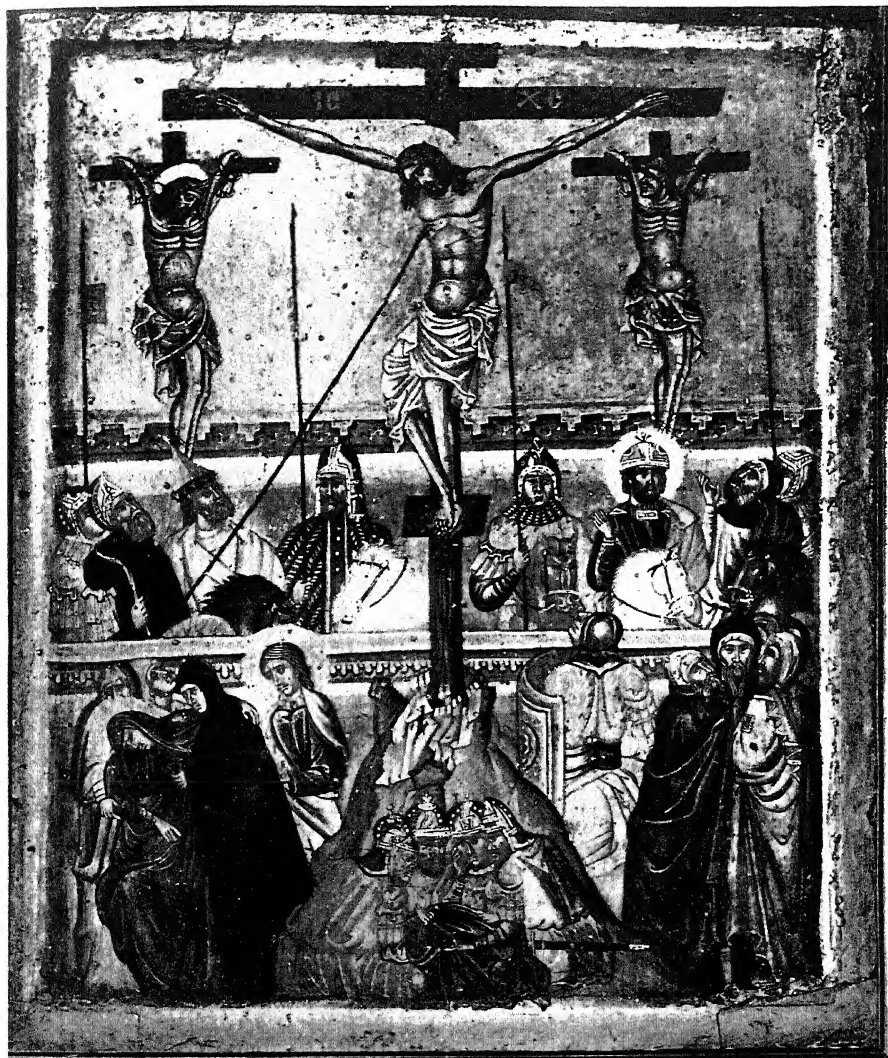
540. Panel  
St. John  
the Apostle  
14.2 x 5.5 in.



336. Tondo, Wood. Old Testament Trinity. Diam. 6.7 in.



342. Panel. Dormition of the Virgin by Rublev. 8·7×6·8 in.



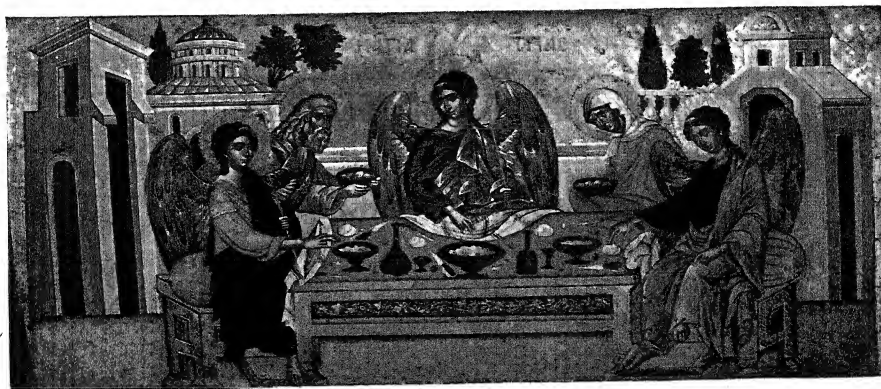
344. Panel. Crucifixion. 14 × 12 in.



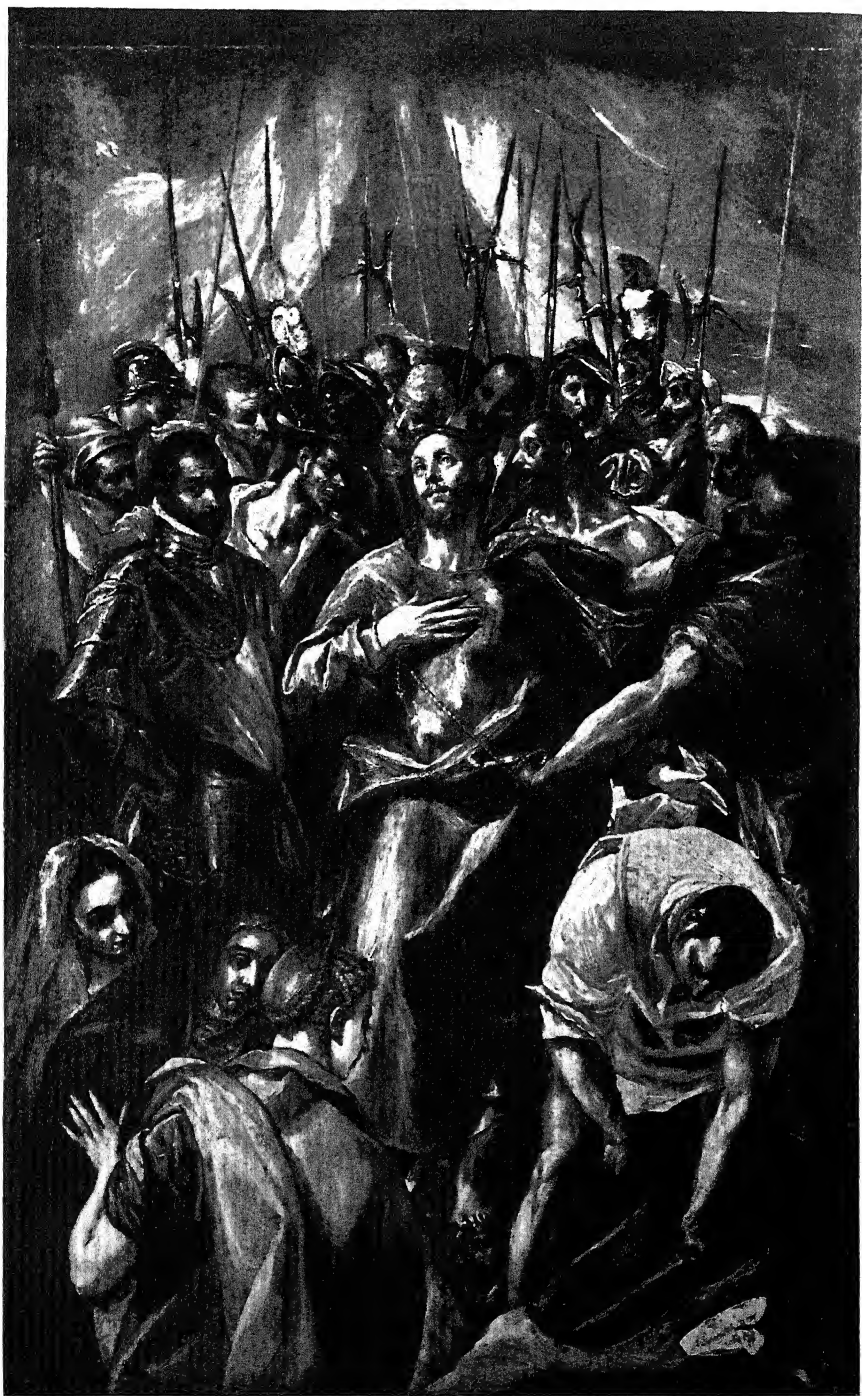


537. Panel. Christos Pantokrator. 20·5 × 17·8 in.

547. Panel  
Nativity by  
Victor  
22 × 16.2 in.



345. Panel. Old Testament Trinity. 15 × 32.7 in.



351. \*Panel. 'The Despoiling' by El Greco. 24.5 × 13.2 in.





349. Canvas. St. Jerome as a Cardinal by El Greco. 23×18·5 in.



548. Canvas. 'The Agony' by El Greco. 40·5 × 52 in.



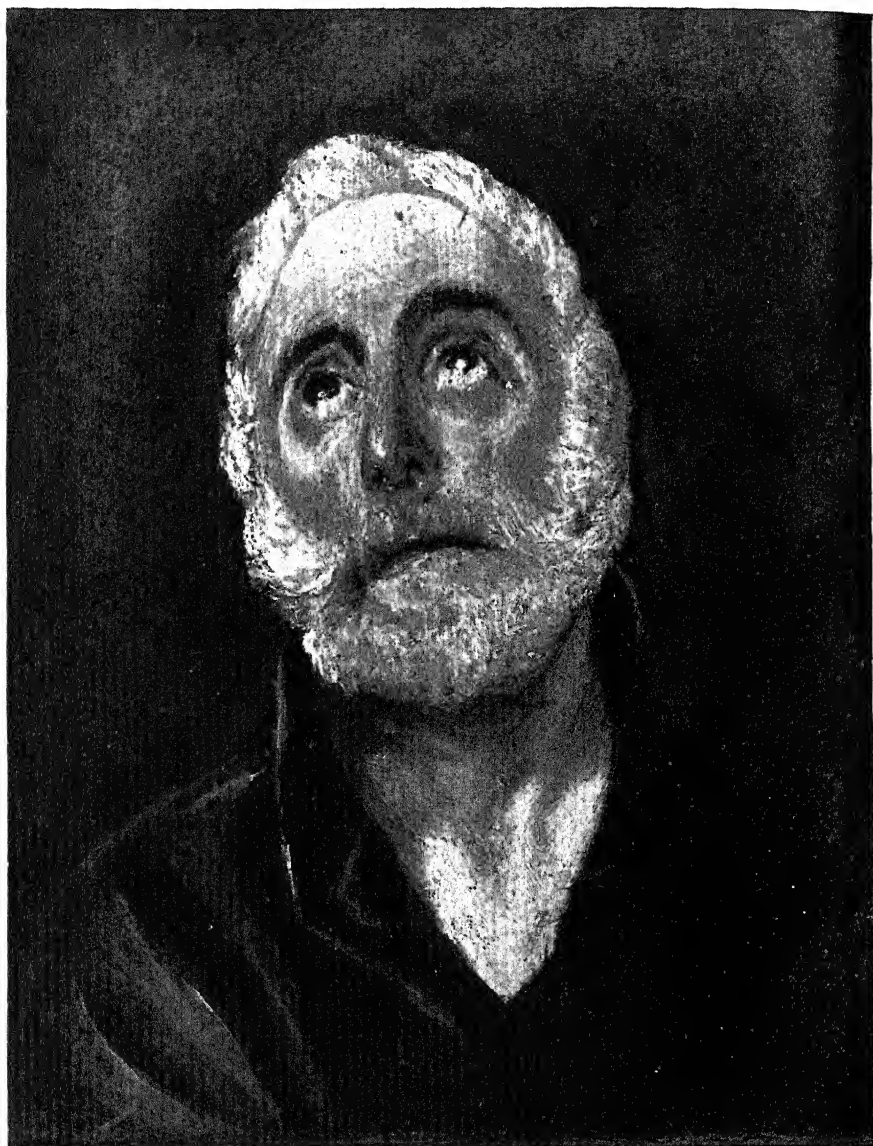
551. Detail (see plate 88)



354. Panel. Baptism by  
Chrysoloras. 25·6×24 in.



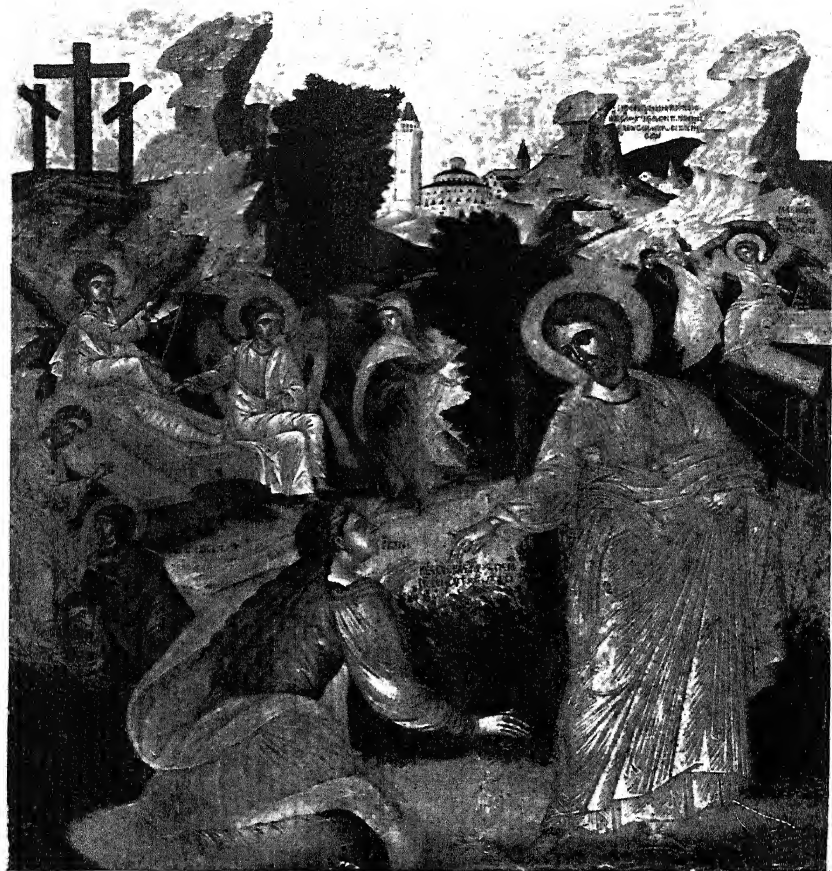
Detail of St. John Baptist



350. Canvas. St. Peter by El Greco. 7·5×6 in.



352. Canvas. Portrait of Young Woman by El Greco. 25 × 17 in.

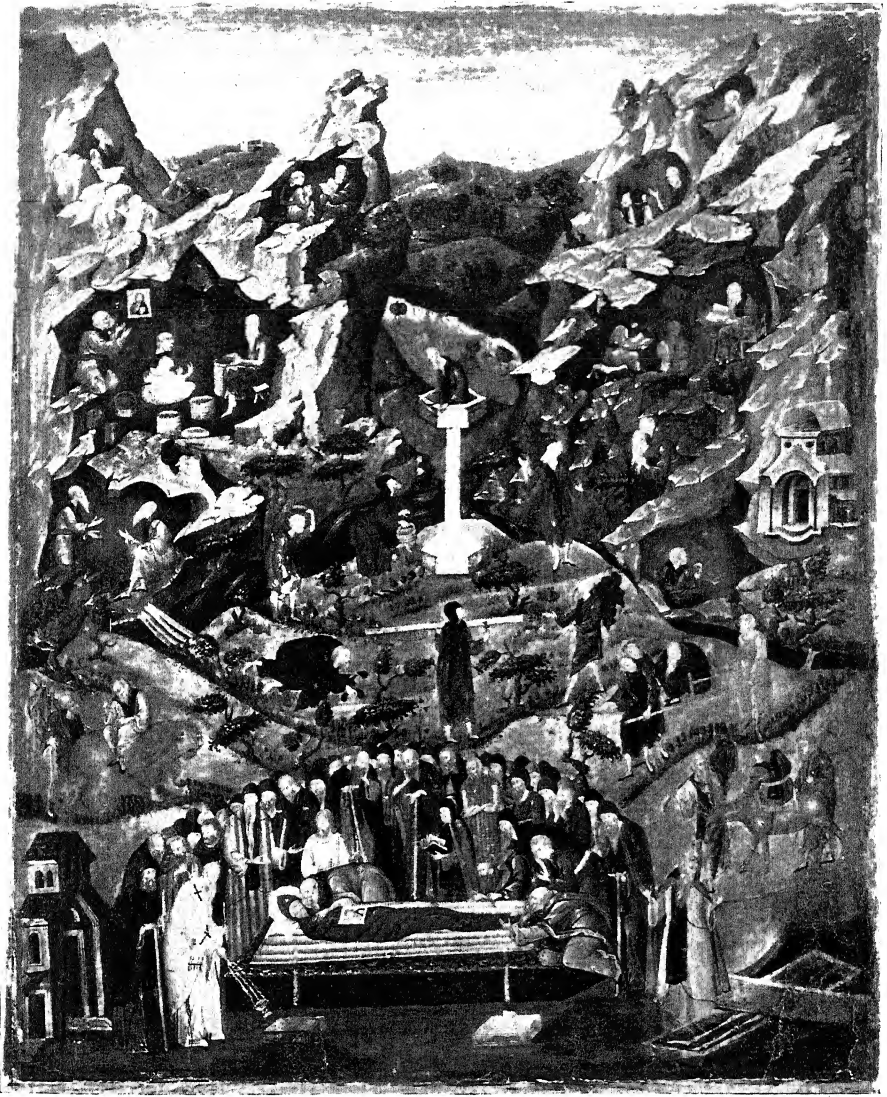


356. Panel. The Resurrection. 23.8 × 18.5 in.



357. Panel. Entombment of the Virgin. 17 × 27.8 in.





362. Panel. Story of St. Ephraim Syrus by Zanfurnaris. 25.7 × 18.9 in.



359. Panel. SS. John Baptist and Marina. 15.9 × 12 in.



360. Panel. The Tomb by Nomikos. 9.4 × 26.4 in.





365. Panel. Virgin, SS. Nicholas, George, Michael. 21.2×17 in.



566. Panel, SS. Cosmas and Damian by Tzanes. 26×21 in.



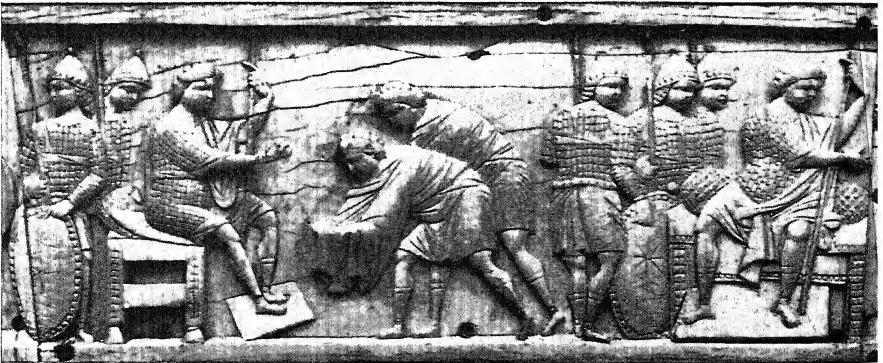
367. Panel. SS. Basil, Chrysostom and Gregory. 17·5×14·2 in.



376. Ivory. Christ. Ht. 4·7 in.



369. Ivory. Shepherd. Ht. 4 in.



373. Ivory Panel. Joshua. Length 6·4 in.



371. Ivory Panel. SS. Peter and Mark. Ht. 5.5 in.





574. Ivory Panel. Christos Pantokrator. Ht. 5.9 in.



575. Ivory Panel. Five Saints. Ht. 9.5 in.



377. Ivory Panel from a Triptych. Ht. 10·7 in.



380. Bronze  
Seated Emperor  
Scale 1/1



382. Silver Vessel. Length 7·8 in.



585. Silver Gilt Plaque. Scale 1/1

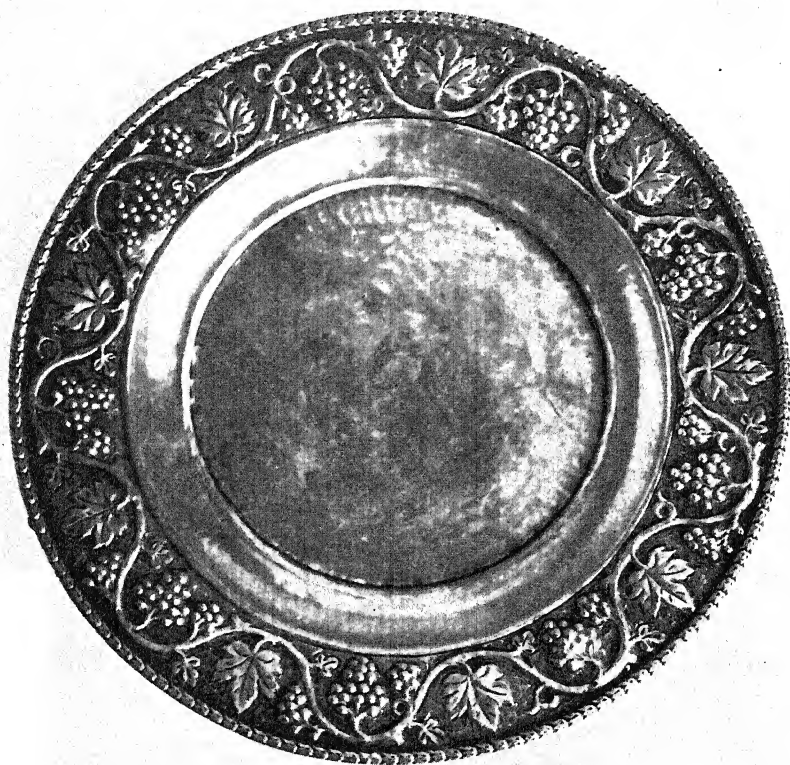


586. Green Basalt Medallion. Diam. 7 in.



400

Pottery Bowls



560. Silver Patten. Diam. 5.7 in.



562. Silver. St. Michael. Scale 1/1



584. Gold Earrings. Scale 1/1



480. Silver Bowl. Diam. 4.7 in.



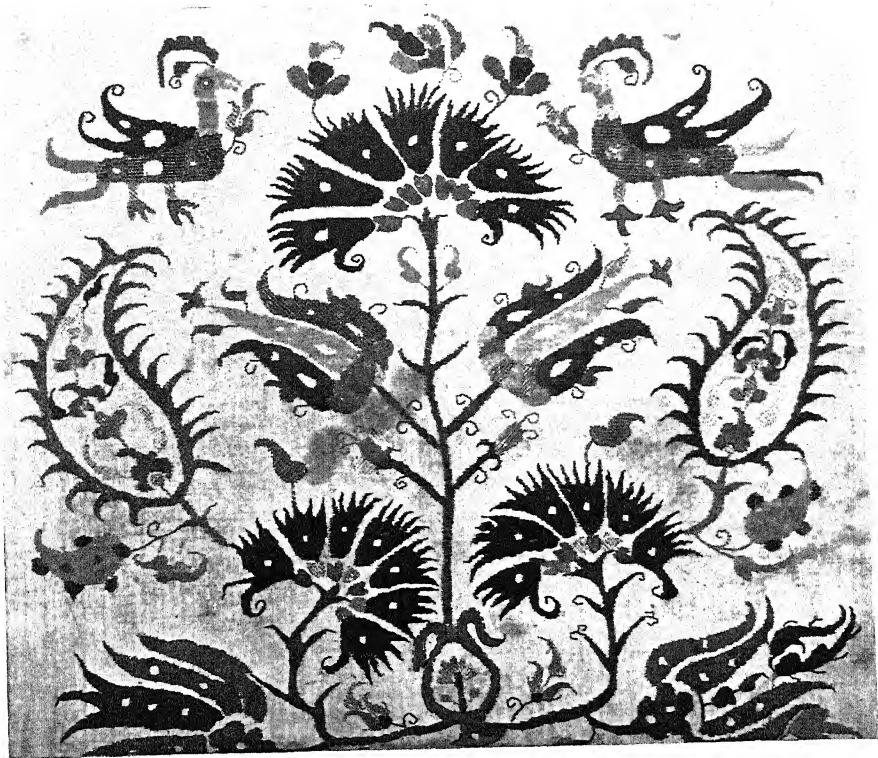
471. Necklace. Pale Gold and Pearls. Scale 1/1



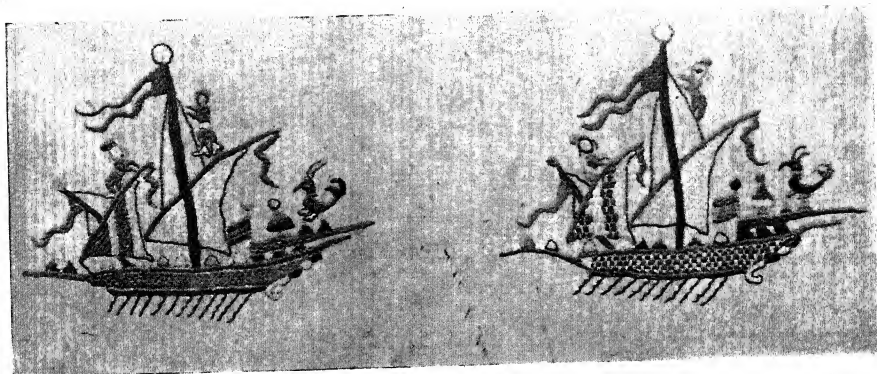
475. Olive Wood Bowl. Diam. 5·7 in.



474. Ivory Panel. Ht. 1·9 in.

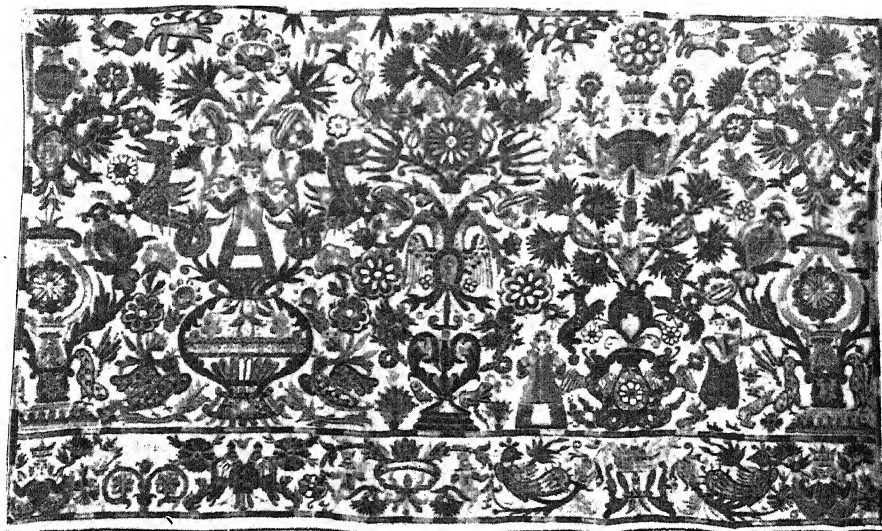


425. Embroidery from Kythera



436. Embroidery from Skyros

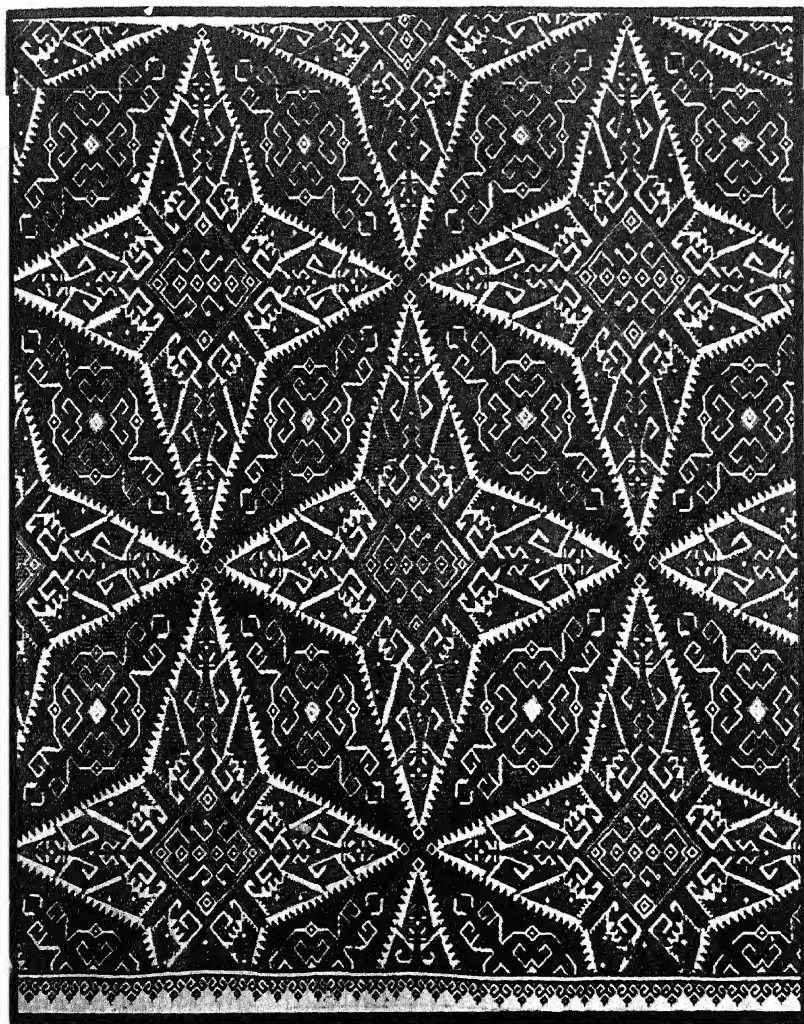




445. Embroidery from Crete

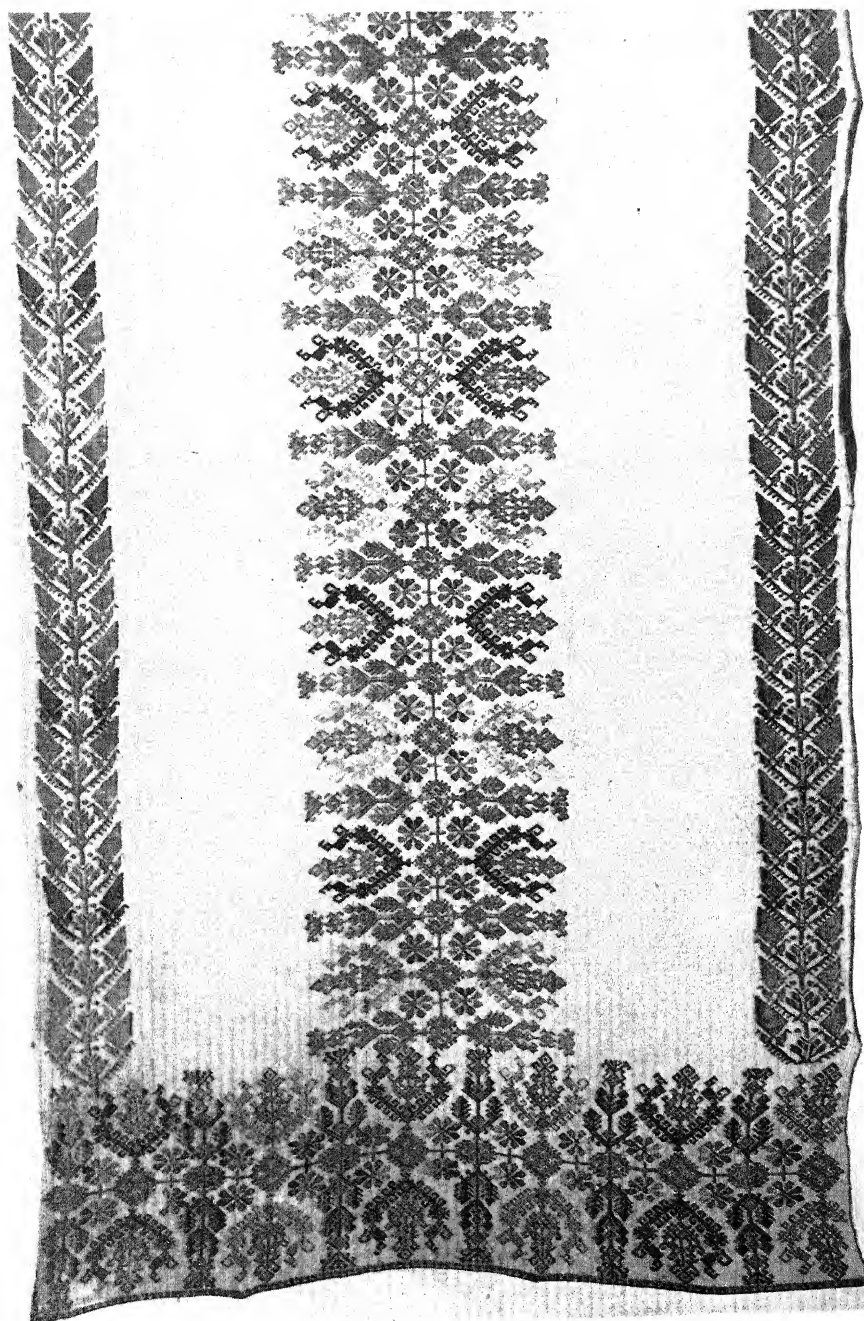






447. Embroidery from Naxos

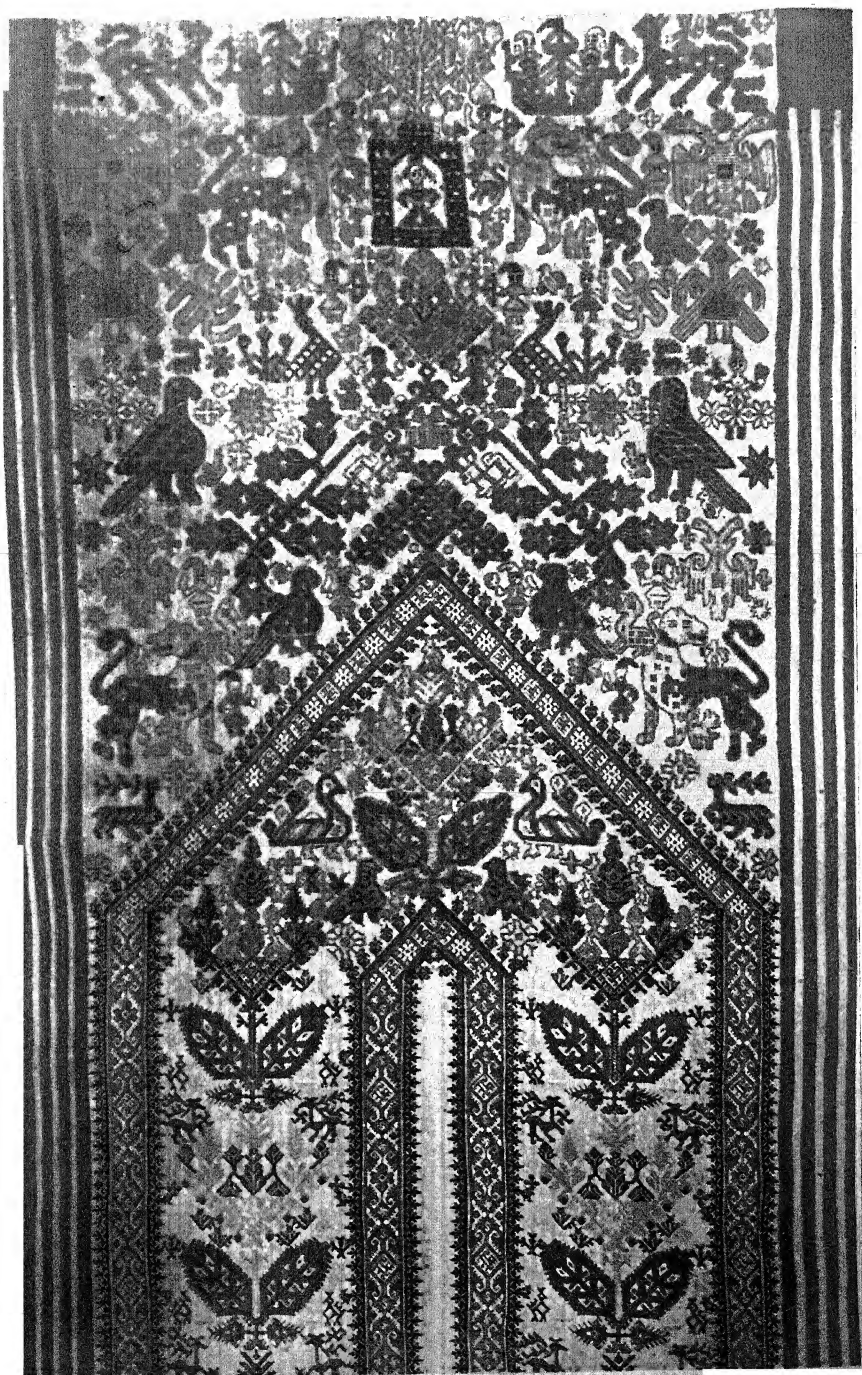
424. Embroidery from Kythera



449. Embroidery from Pholegandros

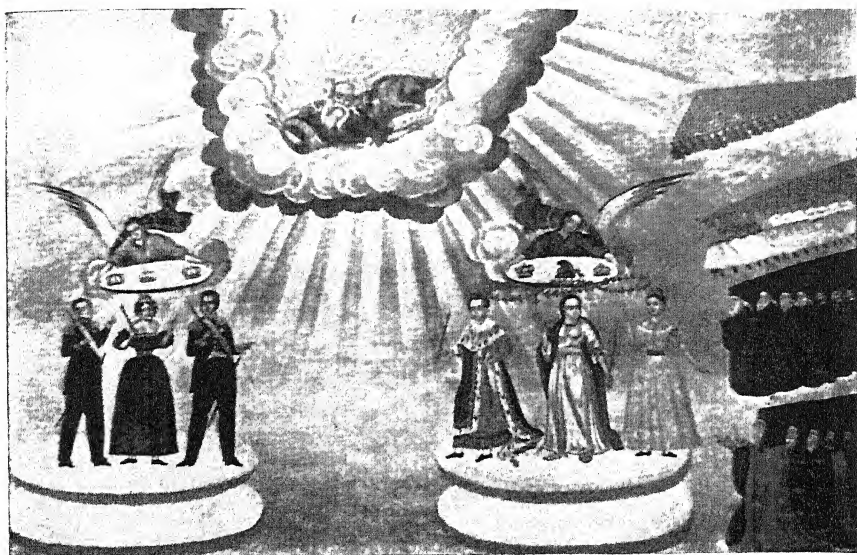


469. Coat from Epirus



454. Embroidered Bed Tent Door from Cos

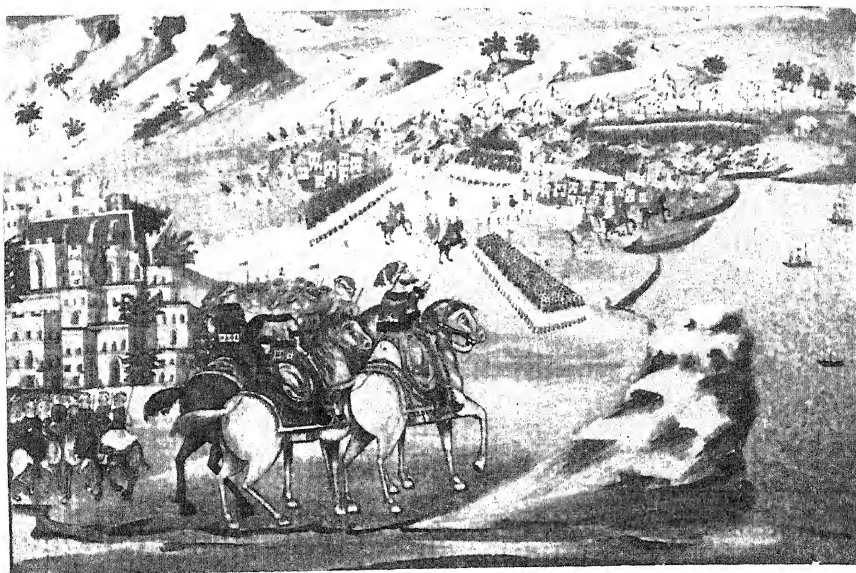




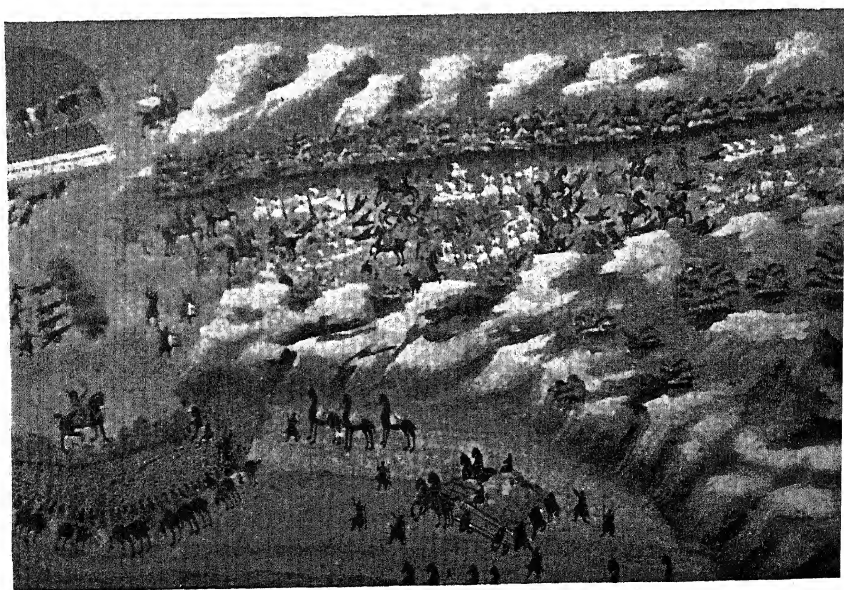
492. Allegory by Zographos



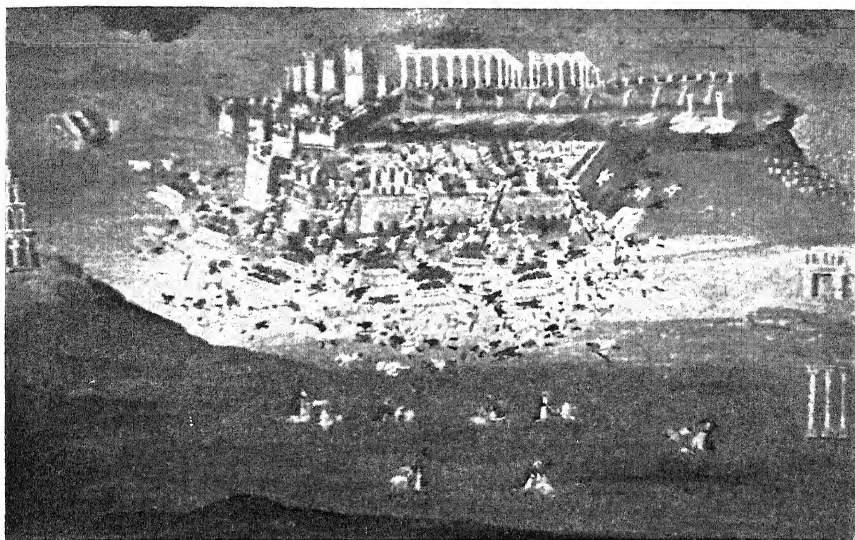
493. Fall of Constantinople by Zographos



495. Battle of Langada by Zographos



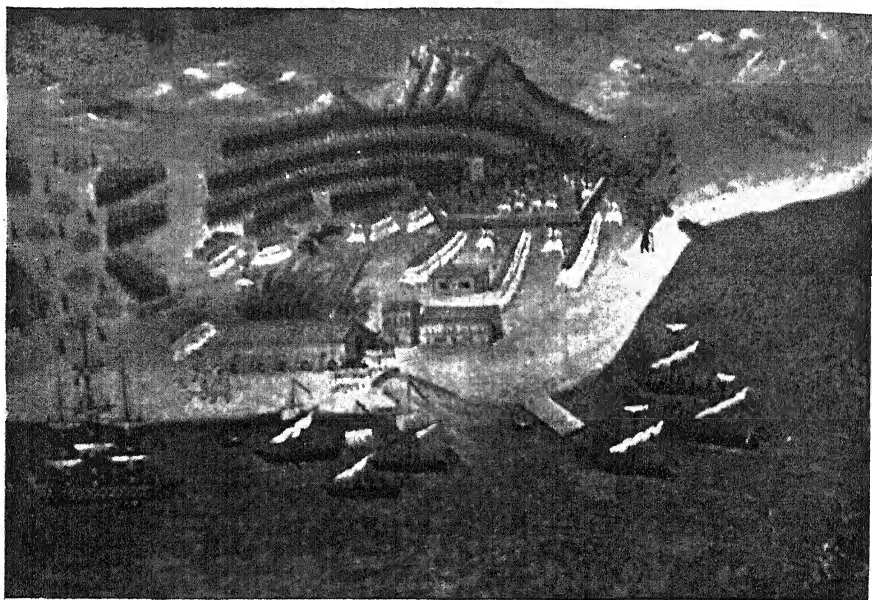
496. Battle of Vasilika by Zographos



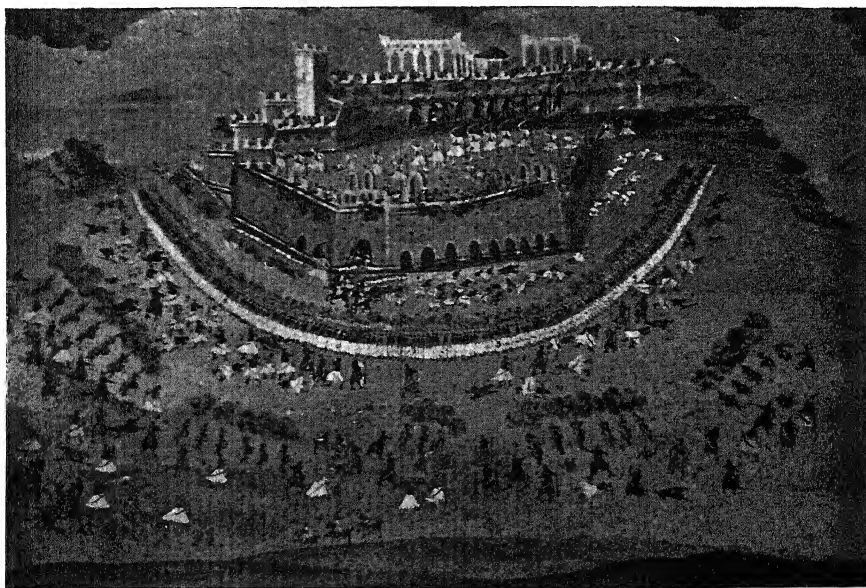
498. First Battle of Athens by Zographos



500. Siege of Navarino by Zographos

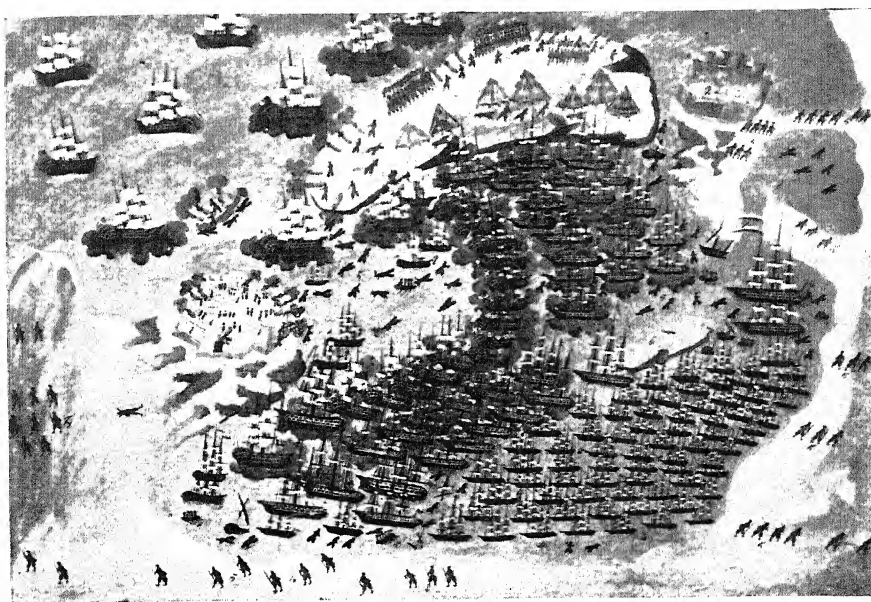


501. Battle of Nauplia by Zographos

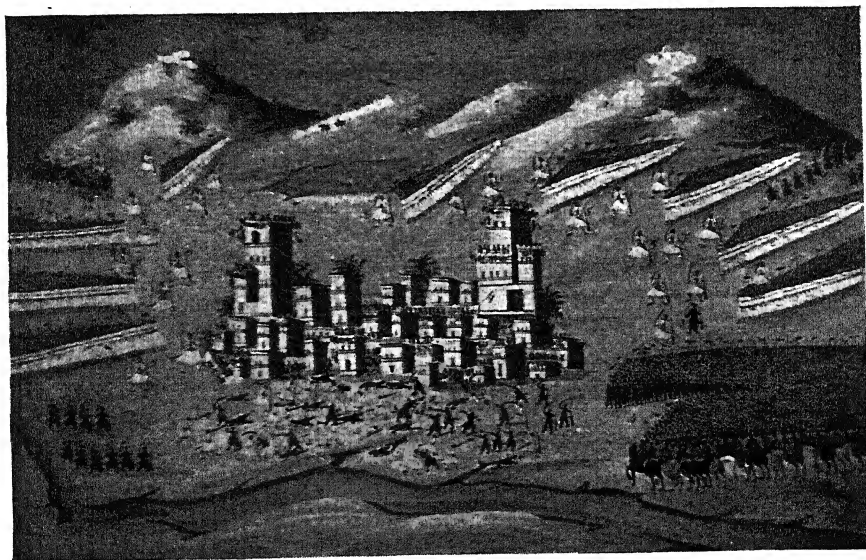


505. Second Battle of Athens by Zographos

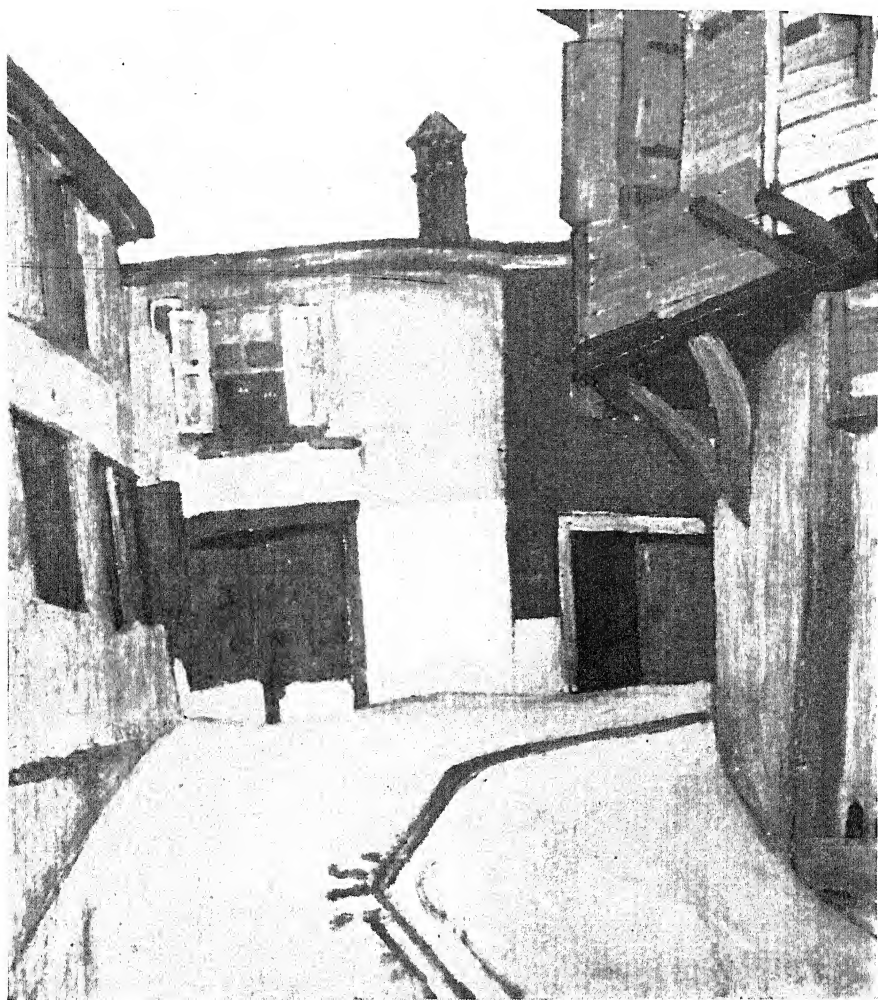




506. Battle of Navarino by Zographos



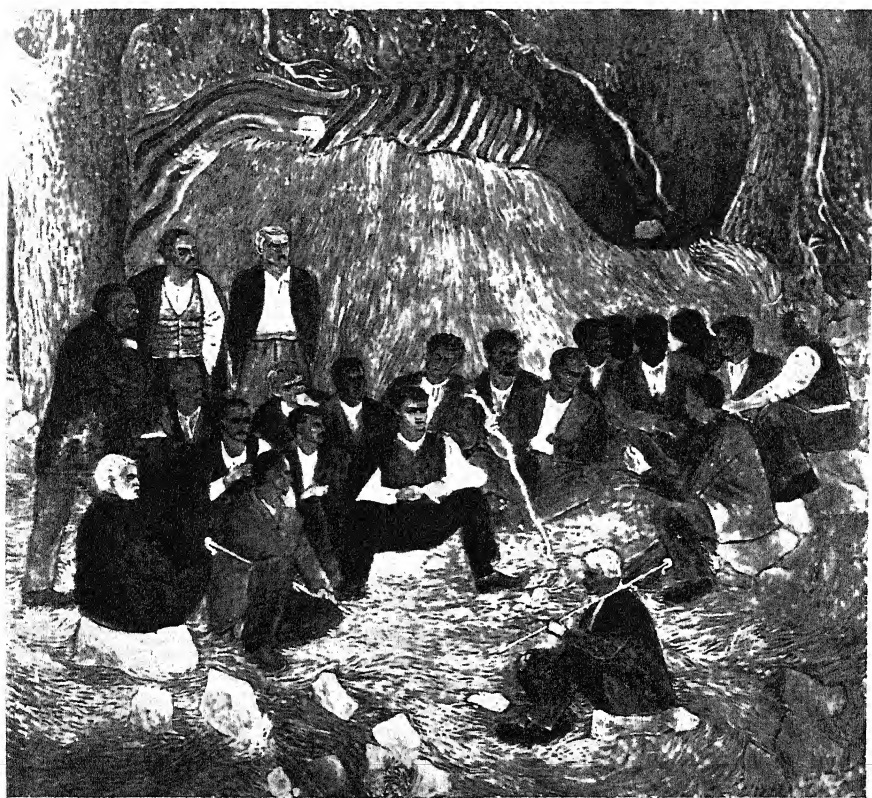
507. Various Battles by Zographos



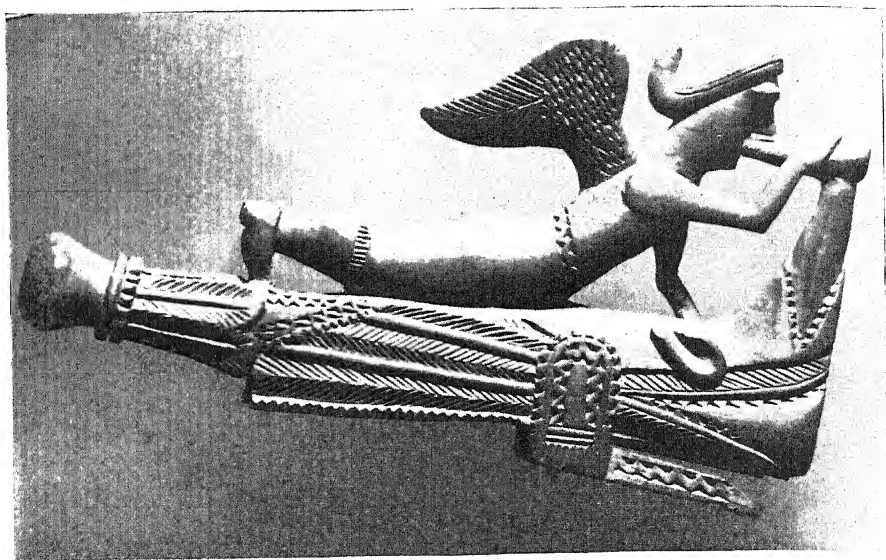


516. Canvas by Contoglou





521. Canvas by Semerzidis

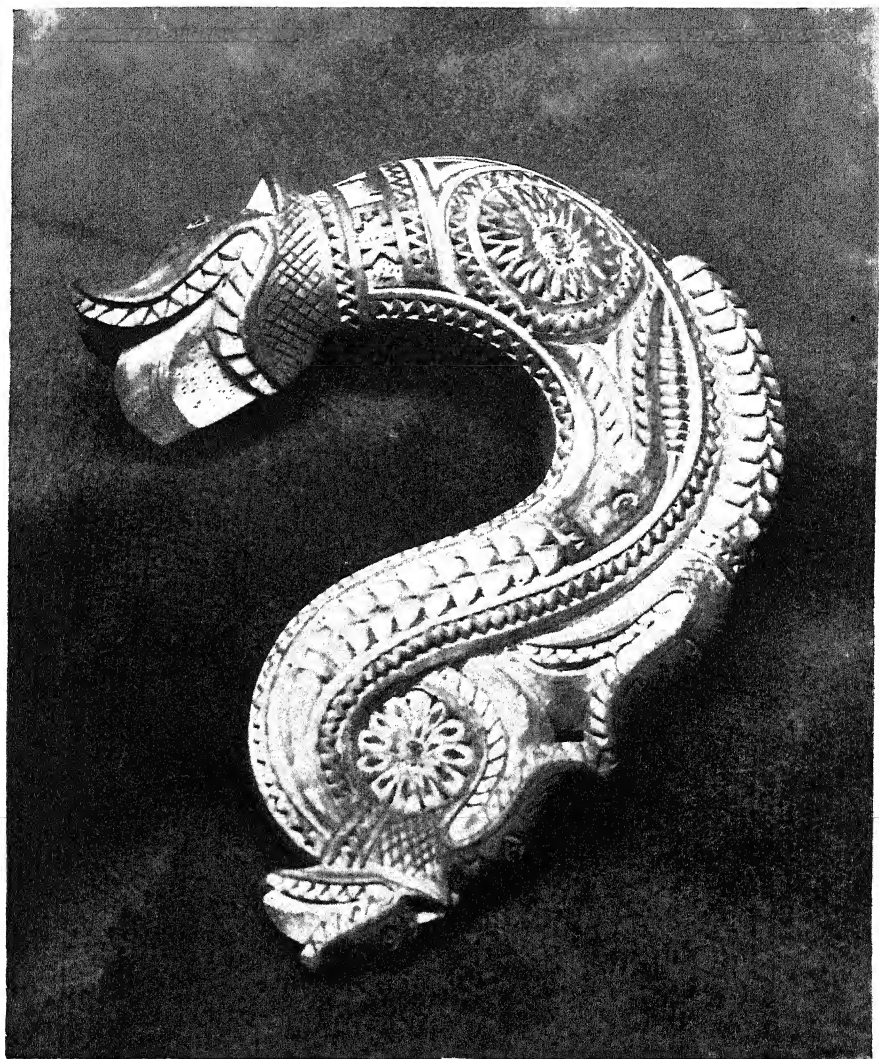


565. Wood Carving from Skyros (enlarged)



564. Wood Carving from Skyros  
Scale 1/1





566. Wood, Head of Crook from Argos (enlarged)



572. Terracotta Antefix. Hermes. Scale 1/2









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